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Sangeetha and Vedhantha

By

E. N. PURUSHOTHAMAN

Indian music is divine music. The Vedhas are the earliest utterances known to man, spiritual or temporal. For the Hindus, they are the source of scriptural wisdom. "Of the Vedas, I am the Sama Veda" says the Lord, in the Bhagavad Gita, giving it the primacy of place. (10 : 22) And our music is the voice of the Same Veda. So it belongs to the very beginnings of human culture and civilisation.

Nadha had uncoiled itself from the Mooladhara Chakra. 'Mooladharaja Nadhamerugate Mudhamagu Mokshamura' says Thyagaraja in *Swararagasudha*. Merely knowing the Nada generated from Mooladhara is bliss. "Mudhamagu Mokshamura" is a lovely phrase. Of all the alphabets in Telugu, Ma has a peculiar charm of its own. It is soft and soothing. It should be so in any language. Because, it is only a syllable of sound, which is universal. That phrase is so enticing. The Saptha Swaras had emanated from the five faces of Siva: "Sadhyojaathadi Panchavakthraja (Nadhathanu Manisam)," while Siva himself is the essence of the exhilarating Sama Vedha.

The Great Seers

Who were the singers of this celestial music? "Bhrungi, Natesa, Sameeraja, Ghataja, Mathanga, Naaradhadhulupaasinche, Sangeethajnanamu". These seers adored music. Who else? "Kamala, Gowri, Vageeswari, Vidhi, Garudadhwaaja, Siva, Naaradhulu, Amaresa, Bharatha, Kaasyapa, Chandeesa,

Anjaneya, Guha, Gajamukulu, Mrikamduja, Khumbaja, Thumburu, Someswara, Sarangadeva, and Nandi"—to these heavenly singers, Thyagaraja offers his obeisance in *Vidhulaku Mrokkedha*. Vidhulu and Kovidhulu, in the first line, is a fine alliteration. The Thrimoorthies glowed with such glory because of their devotion to 'Naadha'—*Naadhopaasana* Sankara Narayana, Vidhulu, Velasiri, O Manasa.

Fixing Rama

It is the greatness of Thyagaraja to have wedded Vedantha to Sangeetha. That will remain as the perennial appeal of his keerthanams, even more than their enchanting melodies. In that small delicious piece, which is seldom heard these days, he has raised the stupendous question "Evarani Nirnainchirira"? How did they define you? How did they fix you, is more effective but sounds not proper in this dialogue between the creature and the creator.

What is most stirring in this song is: Thyagaraja asks Rama himself this question, in the second person singular, as if he was his play-fellow. Has not Krishna told Arjuna: "One looks upon Him as a marvel, another speaks of Him as a marvel, another hears of Him as a marvel, but none knows Him truly". (Gita 2 : 29). Did not Thyagaraja know these Lord's words? This is Chamatkaram, both poetic and philosophic.

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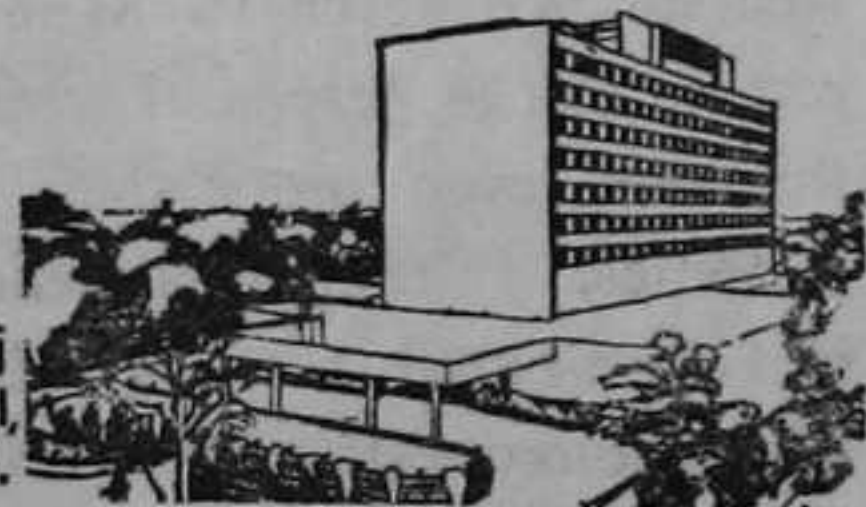
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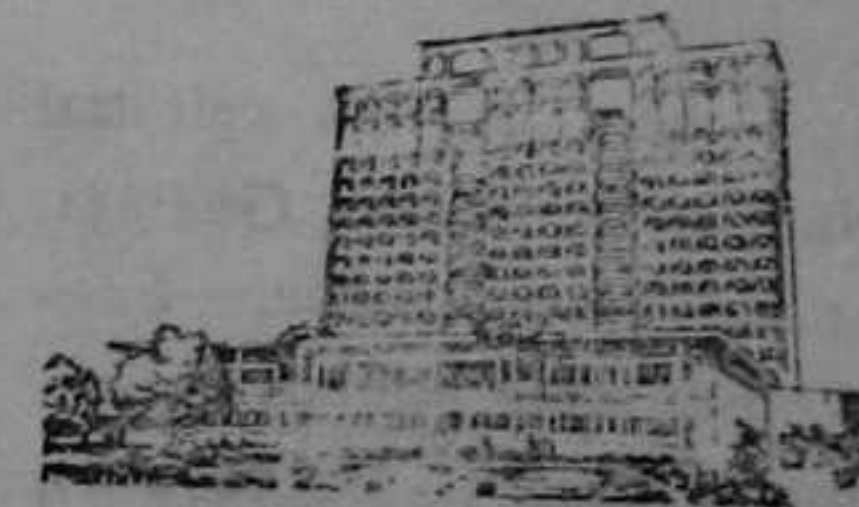
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In the charanam, he says *Ma* is the jeevaksharam in Siva mantram and *Ra* is the jeevaksharam in Narayana mantram and it is from the union of these two jeevaksharams that the name of Rama was begotten. Where from did Thyagaraja get this astounding but so convincing an interpretation? He has not stopped there! He adds *Ee Vivaramudhelisina Ghanulaku Mrokkedha*. I bow to those worthies who know this rahasyam. He has smashed the Saivite-Vaishnavite dichotomy to pieces, with one stroke.

Then he asks Rama, Where do you hail from? "Not from Sivaloka as that is the abode of Siva who heaps blames on you for trivial things! Not from Vishnuloka as that is the abode of Vishnu who deceived Lali in disguise! Not from Brahmalo as it is the abode of Brahma who lost one of his heads by amorous talk! Rama is here described as a 'Thrigunatheetha' and thus equated with Brahman. So the question is: Wherefrom does Brahman come? From nowhere is the answer, *because he is everywhere*. He abides in entire creation. Won't you drink deeply the beauty of the splendour with which the Supreme shines? (*Paramathmudu Velige*).

Universal Sheen

He shines all over the universe—"Akhi-landakotulu". He shines in the Pancha buthas. He shines in the millions of animals, birds, hills and trees. He shines in good qualities and bad qualities. *Gaganaanila Thejojala Bhoomayamagu mruga khaga Naga-tharu Kotulalo Sagunamulalo Vigunamulalo*. Look at these glittering words! They would seem to be marching in a review order at a literary parade!

Cheemalo, Brahmalo, Sivakesavaadhulalo Premameera Melaguchunde says Thyagaraja himself in *Ramanannubrovara*. You dwell in an ant as well as in Brahma, in Vishnu and in

Brahma, in Vishnu and Siva, abounding in love. 'Prema Meera' is another beautiful phrase. "In it all beings dwell and by it all beings are pervaded" (Gita 8 : 22). "This unmanifest, named the imperishable, is declared to be the highest good. For those who reach it, there is no return. This is my highest abode," says the Lord (Gita 8 : 21). That means, He dwells in Himself. He is his own dwelling.

The Dual Dwelling

These are inconceivable concepts for the minds of mortals: dwelling in one's own self and dwelling in every other self, which is so paradoxically different, at least apparently. This is beyond our imagination. Thyagaraja raises such fundamental and baffling questions, as though casually, innocently and playfully!

Now, the question of questions: '*Dwaithamu Sukhama, Adhwaithamu Sukhama*'? I have just now read in Laotse, the Chinese philosopher, that all our knowledge is limited to the material world. How true it is, when we think of it! Still, due to our immense and egregious conceit, we not only venture to talk and write about spiritual matters, but we also dare to pronounce judgments about them! What a pity! To my very little knowledge much of the scriptural sayings seem to be weighted on the side of Adhwaitha. Lord Krishna himself says, "Know me, O Bharatha, to be the self in all bodies".

Monism

For a change, let me quote a passage from Jalaluddin Rumi, the Persian mystic: "people imagine that it is presumptuous to claim, 'I am God'. (Aham Brahmaasmi). Whereas it is really presumptuous to claim 'I am the slave of God' (Dasan). 'I am God' is an expression of great humility. The man who

says 'I am the slave of God' affirms two existences, his own and God's. But he that says 'I am God' has made himself non-existent and has given himself up. 'I am naught, He is all, there is no being but God's'. This is the extreme of humility and self-abasement", says Rumi. This is absolute monism told in absolute terms. Coming back to our own scriptures, even the Rig Veda has expressed eternal doubt: "Who knows and who can declare what path-way leads to the Gods?"

What is "Sukhamu"?

I am tempted to point out the unusual usage of the word "Sukhamu" in this song. Pleasing, delightful, happy, well, cheerful and healthy are the English meanings given by C. P. Brown. But, here, 'Sukhamu' does not mean any of these qualities. What Thyagaraja asks is: Which is the truer path or sure path to liberation? Thus, even in the literary aspect, there is lot of scope for studying the usage of words and phrases by Thyagaraja, who is generally revered only for his enthralling, devotional and musical appeal.

The "Thrigunatheetha" is another apparently paradoxical statement. "Know that all manifestations of the three gunas, Sathva, Rajas, Tnamasa, proceed from none but Me; yet I am not in them; they are in Me". (Gita 7: 12). Is this not puzzling for men like us, who are made of common clay? It is.

Action and Fruit

Another great theme is introduced into that small song, *Baagayanayya nee mayalenth*, the perennial theme of action and inaction. Some of the colloquial expressions of Thyagaraja are so homely. In the anupallavi he says, "While doing all this jugglery, you say you are not the doer". In some passages, the Lord of the Gita affirms that he is the doer, directly or indirectly. In verses, 22, 23 and

24 in the third Chapter, He has averred emphatically: "If I fail to do my duty, if I slumber, the world would go to ruin and mankind would perish." In the Sannyasa Yoga, Chapter Five, Verse 14, He says categorically: "The sovereign soul neither works in the world, nor causes any one to work. Nor does it connect action with its fruit. It is nature that works". I wonder whether any commentator has discussed these intricate and apparently contradictory statements in the Gita. Not to my knowledge.

Lyric

One interesting literary point in this composition is that Thyagaraja has used the Tamil word 'Alari', the first word in the second line of the charanam. It means shocked, dazed, frightened or agitated.

Here is something relevant to the above, in another lyric of Thyagaraja, *Kadhalevadu Gaade ... Kathalenno Galavaade*. He does not stir out anywhere, but there are countless stories about him. *Gaade*—he is not—is Nirguna Brahman; *Galavaade*—he has—is Saguna Brahman. Look at the magic of these words: *Gaade* is negative and so is Nirguna Brahman; *Galavaade* is positive and so is Saguna Brahman. In the charanam, Thyagaraja says: *Kalpana lennadu Ledu, Sankalpamule Galavadu, Sesha Thalpa Sayanude*. 'Kalpana' means creation. 'Sankalpana' means intention, resolution, volition etc. I take the liberty of translating it as cerebration—not a pleasant word I admit, in this context. Reclining on the Seshasayana, the Lord creates this 'Leela', just by wishing it—not like the potter, by turning the wheel and by moulding the Pot, the symbolism of the mystics.

Thus we can go on revelling in the waters of the endless lake of Thyagopanishad.

Sri Purandara Dasa and Tyagaraja and their Message to the World

By

SANGEETHA KALANIDHI K. VASUDEVACHAR

Asthana Vidwan, Mysore

Of those unique personalities that have had the better part of the battle with the effacing hand of time, the most outstanding figures in the field of Carnatic Music are those of Sri Purandara Dasa and Sri Tyagaraja. By their remarkable achievements in life, they have carved out for themselves significant spots in the realm of immortal fame. Acting as a connecting link between the golden feet of the Lord and helpless humanity, they have rendered the world ever indebted to them. Nothing is more sacred and nothing is more binding upon us than to commemorate their sweet and revered memory and place our tributes of humble homage at their noble feet.

In the following few pages, I shall endeavour to point out how Purandara Dasa and Tyagaraja are the twin branches of the same tree and, how whether judged from the point of view of the lofty ideal before them or the medium through which they carried their life mission or the results they reaped of their efforts, they stand in perfect unison. No delineation, however, of the personality of either Purandara Dasa or Tyagaraja is attempted here for, such an attempt is both futile and superfluous: futile, because the personality of man is elusive and defies analysis, and superfluous, because both Purandara Dasa and Tyagaraja are by no means unknown quantities to the world. Their faith, their creed, their views

and opinions—they have laid them bare before the world, thereby ruling out any necessity to advocate their case. Hence without referring to their personalities or their glorious life-histories crowded with thrilling incidents, I shall take a plunge deep and direct into the heart of the subject matter.

Uplift of Humanity

"To be in and yet out of the world—" was the motto pursued by both Purandara Dasa and Tyagaraja. They could have as well attained their Aparoksha (eternal bliss) by leading a secluded life of devotion to God after the manner of the yogis and sanyasis. But, they had this novel ideal before them, namely, the uplift and reformation of the evil stricken humanity around them.

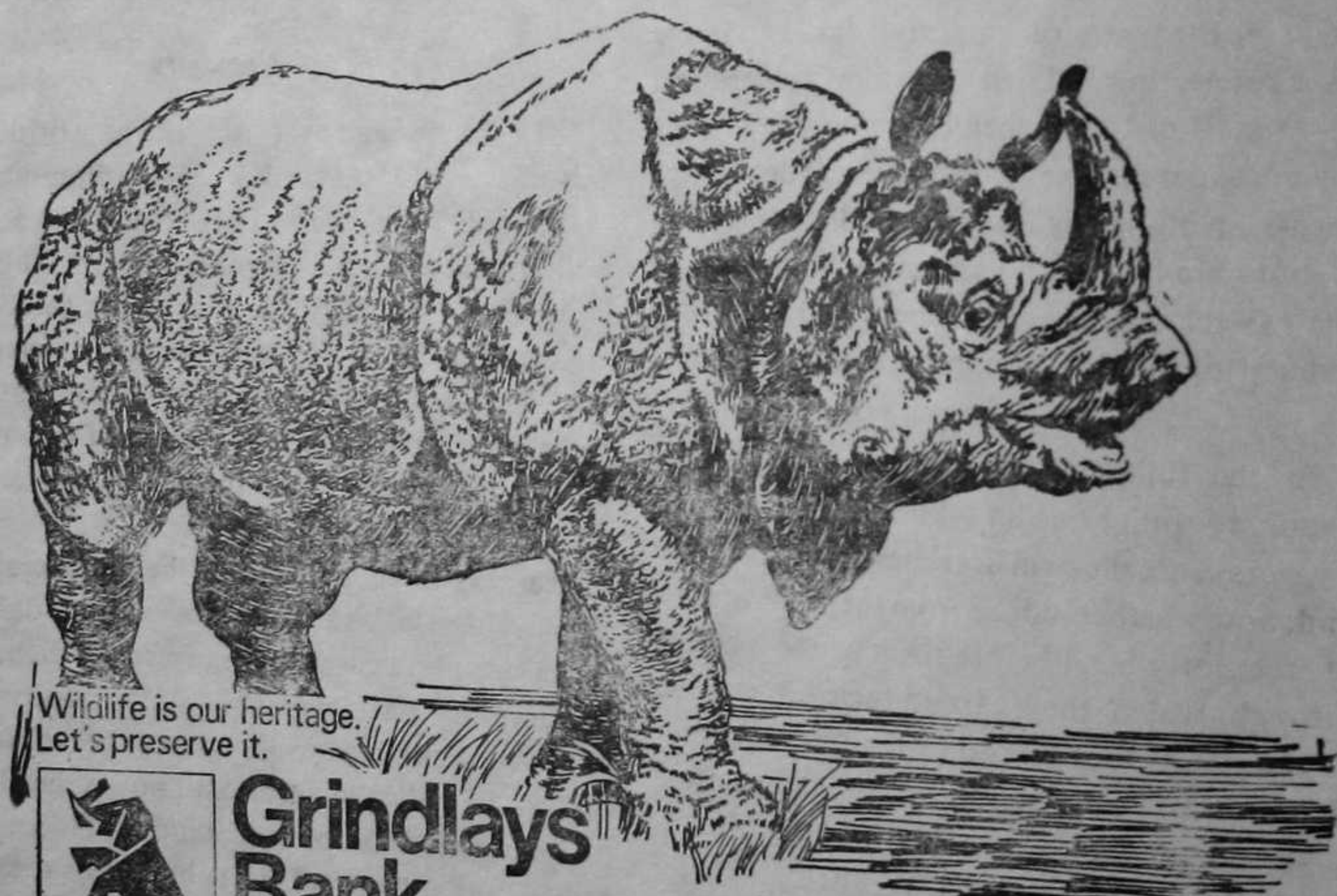
Realising the basic truth of the innumerable sayings like "Trivargaphaladas sarve danayagna japadayaha ekam Sangeeta. Vignam chaturvarga phalapradam" and "Sisurvetti Pasurvetti Vetti ganarasam phanee", realising that it is only the devotional music that has that mysterious power of uniting God and Man with a bond of invisible beauty, they resolved to realise at one and the same time their twin motives—Self-attainment of the Divine Grace and the purification of the world beneath—through this art of arts, Divine Music.

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The hundreds and thousands of their compositions are essentially an echo of their heart amenting over the crimes and evils of the world, a genuine reflection of the spontaneous flow of their love and sympathy for the human lot, and a testimony to their ardent and unswerving will to restore the world back to the path of salvation. "Dharmakke" and "Dudukugala" provide excellent examples of that class of Keertanas wherein their authors have shed tears of pity and sympathy on the corrupt world in the grip of arishad-vargas. And, in a number of Kritis, they set out to drive home to the hearts of the suffering masses the fundamental codes of philosophy and morality.

Philosophic Import

Compositions of this type are full of philosophy rendered in an easily graspable mode. The philosophical treatises such as the Upanishads which had hitherto remained a sealed book for men of ordinary calibre were brought for the benefit of the world within intelligible compass. It is possible to prove that every philosophical dictum enunciated in each of their innumerable compositions has its root in the Upanishads and Puranas. To quote one or two instances: "Hariya dasarige", "Gangadi sakala thirtha" are nothing but a re-rendering in simple and easily understandable Kannada of "Darsana deva sadhava". These very same ideas have been expressed in soft-sounding Telugu language by Tyagaraja in his Kritis "Rama bhakti", "Dhyaname".

It is on this score that the compositions of of Purandara Dasa and Tyagaraja have been most deservedly termed Purandaropanishat and Tyagabrahmopanishat. Further, for the guidance of the world, the fundamental moral precepts are laid out in the most unequivocal

terms. "Naranadamele", "Hari Katha Kalakke", "Paraloka sadhaname" and "Mosaboku" are some of the innumerable compositions that are pregnant with codes of morality. Having fully realised the basic truth—"Anyatha Sharanam nasthi twameva Sharanam mama."—both Sri Purandara Dasa and Sri Tyagaraja have, in many of their Keertanas such as "Ninagaru sariyilla", "Sakala Graha", "Ninuvina sukhamugana" etc., vividly brought home to the minds of the people the greatness of God and the littleness of man Naichyanu-sandhane and the entire dependence of the latter upon the Supreme Lord.

Navavidha Bhakti

It is their firm conviction that it is only through the system of Navavidha Bhakti (Shravanam; Keertanam; Smaranam; Pada-sevanam; Archanam; Vandanam; Dasyam; Atmanivedanam; and Sakhyam) that one can cherish the unstinted, unbounded love of the Lord. At the same time they are fully aware that this path to Salvation is by no means a mere bed of roses so that anybody can embark upon it and reach the desired destination. There is a pretty large number of Keertanas such as "Moodha ballane", "Sadara vallavo", "Athigadu bhajana", "Oorake" wherein they have warned us against the endless impending obstacles in our endeavour to cherish this unswerving Love of the Lord. They have pointed out in the clearest possible terms that Truth and Virtue are of far greater value than rites and ceremonies and it is the inward purity of mind and no longer the pomp and parade of religion that enables us to realise our long cherished ideal. The several Keertanas of Purandara Dasa and Tyagaraja that belong to the category of utsava sampradaya are calculated to promote in us this unswerving Love towards the Lord. "Guruvina

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Gulama", "Guruleka", "Harinama Keertane," "Mokshamu Galada", "Sangita Gnanamu" are some of those invaluable compositions which declare in a nutshell the keynote of their gospel, namely, Devotional Music through Guroopadesa is the easiest and surest path to salvation.

Thus, both Purandara Dasa and Tyagaraja set out on a common journey along a common route to reach a common destination. And, a careful study of philosophy leads us to the inevitable conclusion that Sri

Tyagaraja is essentially an offspring of the Dasakuta.

No greater service to these great benefactors of the world can be done and no other service will be more welcomed by them than this—shaping our destiny along the lines of their golden gospel ever ringing in our ears—Be in and yet out of the world' and find a way out of it through "Bhaktiyuta Sangeeta marga through Guroopadesha"—*Courtesy: Andhra Gana Kala Parishat (Rajamundhry) Tyagaraja Centenary Souvenir, 1947.*

Saint Tyagaraja—A Spiritual Guide

By

DR. T. SRINIVASARAGAVACHARIAR

To some, Sri Tyagaraja is only a superb musician; to others, he is an expounder of Karma Yoga; to some others, he is a Bakthi Yogin; and to still some others, he is a Gnana Yogin. But, to my mind, his teachings personify all the above and I would call him a 'Nada Yogin'—that is, an Upasaka of Nadam in its entirety. Everyone knows that in the final merging of the Atma in the Paramatma, Nadam plays the final role. He conceives Nada Brahmopasana, adumbrated by the Srutis and Smritis, to be the essence of the Vedas and that Sangeetham is its 'Sthula' representation and serves as a universal religion and a common language for the whole creation. His ideal that through Nadopasana one attains Atmajnanam (Self realisation) leading to Atma Anandam is well expressed in 'Marugelara', 'Needaya galgute', 'Swararaga-sudharasa', 'Nadopasana', 'Nadaloludai', 'Nadasudharasambalanu', 'Vararagalaya-gnulu' in which he says 'Dehodbhavambagu Nadamul', etc.

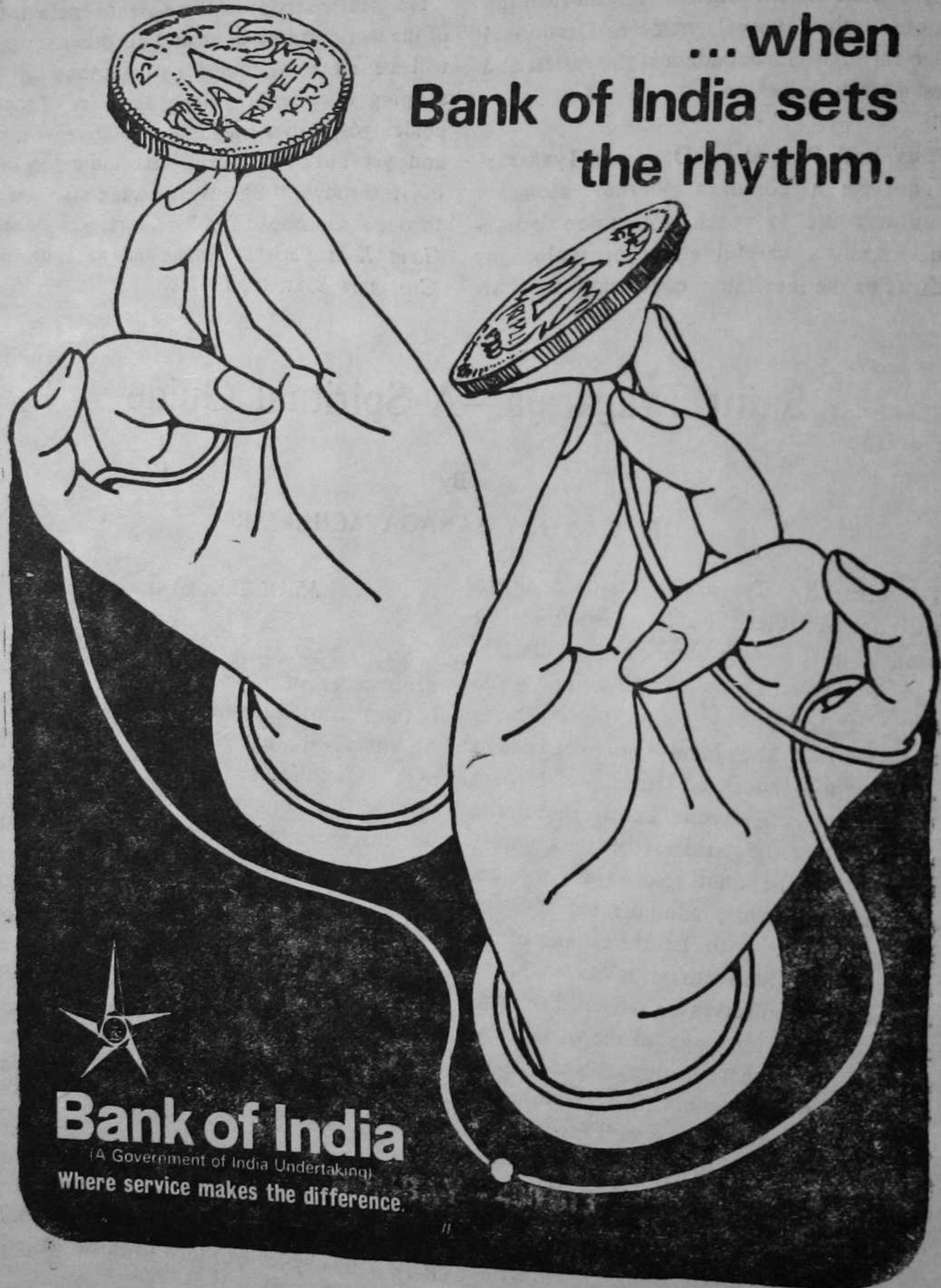
Mukti Through Nadam

Sri Tyagaraja never pretended to be a propounder of any new system of philosophy but insisted that the easiest means of attaining Mukti was through Nadam. It is not an exaggeration to say he lived the life he preached through his compositions. His whole life was enveloped by a flame of spirituality and this served as a beacon light for others to follow. He was very pious, self-sacrificing and independent and acknowledged only one Master—Sri Rama. Whenever he had to experience human sufferings and pleasures he effaced his whole self and attributed everything to the Paramatma; vide 'Neeke Dayaraka', 'Emi jesithenemi', 'Makelara vicharamu', etc.

His day-to-day conduct of life, his high ideals and 'Nishkamya Karmas', the universality of his thought, word and action, his deep sympathy for and love towards suffering

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humanity, his true understanding of the Vedas and Upanishads and the consequent systems of philosophy in their true perspective, his singleness of purpose and his complete detachment from all things material have all been well brought out in his various keerthanas—'Patti viduvaradu', 'Dhyaname varamaina', 'Neechittamu nirmalamu', 'Kadathera rada', 'Koluvamaregada', etc. His dynamic tirade against insincerity and his hatred of cant and hypocrisy are fully recorded in 'Theliyaleru', 'Emandune', 'Manasu nilpa', 'Mariada gadura' etc. His extreme contempt and disregard for things material are revealed in 'Nidhichalasukhama', 'Kasichede', 'Padavinisadbhakti', 'Sri Rama padama', etc. In this respect he is comparable to the great Andhra Saint Potana and Bhadrachalam Ramadas, presenting to the world the type of saints whose one and only master is Sri Rama and none else. That he came into this world to prove that a life of high ideals in a plane of spiritual thought could easily be lived in this mundane world is expressed in 'Daya juchutaku', 'Epaniko', 'Idisamayamura', 'Kalinarulaku', etc.

Rama as Parabrahman

That Sri Ramachandra is the supreme Parabrahman is reiterated in almost all his keerthanas as also the Upanishadic conception of the Parabrahma as Satyam, Gnanam and Anantam. As examples of his constant introspection over human weaknesses and limitations may be mentioned 'Duduku gala' (one of the famous Pancharatnas) and 'Thanameedane'. They are so forceful and will be an eye-opener to the less fortunate and less pious mortals. Almost all his keerthanas are brimming with reminders that richness and poverty, pleasure and pain, good and bad, are all mere mirage which the Atma, bound by Maya, believes it is experiencing in this life,

and that the only way by which these opposites may be brought to the point of equilibrium is through Rama Namam.

The abovementioned keerthanas go to prove that Sri Tyagaraja was a Karma Yogin, but it will be seen at the same time that he cements the various systems of philosophy by showing that the easiest method of salvation is through Nadam. It is common knowledge that a person striving for Mukti should first and foremost try to eradicate the Kama-krodhas, and Sri Tyagaraja shows that this could be attained only by the grace of a spiritual guide as in 'Guru leka'. He advises peace and calmness of mind, so that he may be brought into touch with the Supreme Self, and shows how one may attain this Nado-pasana, be he a Karma Yogin or a Bhakti Yogin or a Gnana Yogin (Vide "Santhamuleka"). His ideal of Bhakthi is the level reached by Narada, Prahlada, Parasara, Ramdas and others (vide "Kaligiyunte"). In "Tsalamelara", "Cheraravademira", "Proddupoyyeni" he reveals despair at the delay in having Rama Darsnam more frequently. He wants only "Sattvika Sri Rama Bhaktibhiksha" which is much superior to Mukti, Akhila Sakti and the Trimurthis. He compares any individual, however much learned, to a corpse, if his or her learning in Vedas and Sastras etc., is not imbued with Bhakthi. This idea is also brought out in "Etulaina Bhakti", "Kalalanerchina", "Kaluguna pada nirajaseva", etc. He wants this "Sudda Antharanga Prema Bhakti" to be stabilised in his heart when he sings the "Seetha Manohara" piece.

True Bhakta

It is interesting to see his vivid picture of a true Bhakta. He describes the outstanding characteristics of a real Bhakta in his

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Begada piece " Bhaktuni charithramu Vinave ". In fact, it looks like a set of rules or " The Dozen Commandments " to be observed strictly if a " mumukshu " wants to become a " Nishkamy Bhakta " and attain realisation. The following Dont's are set forth.

The Dozen Rules

1. Don't proclaim that you are an adept in Japa and Tapa.
2. Don't be false to yourself.
3. Don't wander to acquire name and fame.
4. Don't get attached to your kith and kin.
5. Don't think Bhava (Samsara) and Vibhava as true.
6. Don't make any distinction between Siva and Madhava.
7. Don't proclaim that you are a true person and earn your livelihood by false and faulty methods.
8. Don't forget to concentrate on the Holy Feet of Sri Ramachandra even for a second.
9. Don't do any thing which even savours of Kamyam.
10. Don't acquire Rajasa and Tamasa gunas.
11. Don't leave the Rajayoga path until it is fixed and stabilised in your mind permanently.
12. Don't forget Sri Rama Sikhamani as the constant companion of Tyagaraja—the Divine Dancer—at all times.

It is certainly no exaggeration to say that these rules are the essence of a similar description in the ' Bhagavad Gita '.

Blend of Systems

It is wonderful how harmoniously Sri Tyagaraja blends the different systems of philosophy in a nutshell in his Saveri piece, " Samsarulaithenemayya ". He asserts that a person can both be a Samsari and Sanyasin, provided he does not commit any kind of Himsa: provided he is constantly in the company of Parama Hamsas, discussing Godhead: provided he is filled with the ardour of Gnana Vairagya: provided he is always at Dhyana yoga with Ramanamam ever on his lips making gifts of the fruits of his karma: provided he banishes from his mind all vicious thoughts and worships with all the fervour at his command at Sri Ramachandra's holy feet considering himself, his wife and children as servants of Sri Rama: and provided he puts implicit and undying faith in Sri Rama's grace and sings his praise in the company of Sadhus, surrendering his self and everything that he has, to the Lord, without even the least thought regarding the fruits thereof. To such a Bhaktha, who surrenders himself so completely and fully to the Lord, the Lord's blessing would come of itself. Sri Tyagaraja puts this tersely in his Bhairavi Keerthana 'Thanayuni brova' in the form of a query which has only one answer. This brilliant keerthana has the same invisible and subtle magnetic influence on us as the sun has on the lotus and the moon on the kumuda flower. In fact, in " Seethamma mayamma " he conceives Seeta and Rama as his mother and father while he gives Hanuman, Lakshmana, Garuda, Satrugna, Brahma and Bharata the place of brothers, while again Paramesa, Vasishta, Narada, Parasara, Sownaka, Suka Indra, Gowtama, Vinayaka, Subrahmanya, the Sanakasanandanas and all true Bhagavathas are styled as his Atma Bandhus, in preference to his blood relations. Can the fervour of a Prema Bhaktha go further? Who

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else will have the courage to speak out that those who do not swim in the ocean of Bhakti Bhagyam can only be a burden on earth, even if they are born as suras or bhusuras and that those who do not do Manasika puja to the Lord with the name of Siva Ram as Kusuma (puja flower) mingled with the flavour of celestial music, based on Nada and Swara, are not fit to be humans. Pieces like the above and others like "Appa Rama Bhakthi" are too numerous to mention.

That our Swamiji was very liberal and cosmopolitan in his religious outlook is brought out vividly in his pieces "Balamukulamu", "Itharadaiva-mulavalla", "Kolu-vaiyunnade Kodandapani" (Devagandhari) and "Telisi Rama chintanato".

Ayyaval Anecdote

When we are at the piece "Telisi Rama chintanato namamu seyave o manassa" I am reminded of a small anecdote I heard from the Sishya Parampara. There lived a great saint, Ayyaval by name, in the village called Thiruvisanallur, near Kumbakonam. This village is very famous for its Sanskrit learning and music, even to-day. This saint was the one who got the Ganges from Kasi to the well in his house in the said village, on the occasion of the Sraddha ceremony of his father, owing to some dispute with the Sastrys of that place, which is another story. He had heard about the pieces of Swamiji "Ramakathasudharasa" and "Thelisi Rama chintanato namamu" and could not reconcile the lines "Dharmadiakhila. . . . Karmabhandha jwalanabdhhi namame" in the former piece with the lines "Thalapulanni nilipi, nimishamaina Tharaka rupune nija tatvamulanu (Marmamulanu) thelisi Rama chintanatho namamu seyave".

So when on an Ekadasi day, Ayyaval had been to Thiruvaiyar, he chanced to meet Tyagaraja who invited him to grace the Ekadasi Bhajana conducted in his house. Just before the Bhajana began Tyagaraja called out suddenly "O! Panchapakesa". There were 3 or 4 sishyas of the Swamiji by that name in the bhajana party and none of them answered the call. All of them were looking at one another not knowing whom the Swamiji meant. And Swamiji called out again, with the same result. But when he called out for the third time "Oh! Puvanur Panchapakesa", that Panchapakesan of the Puvanur village came forward and prostrated before both Ayyaval and Swamiji and awaited orders. At once Sri Tyagaraja looked at Ayyaval and began to sing this "Thelisi Rama chintanatho" keerthana starting from the anupallavi "Thalapulanni nilipi, etc." When he had finished the piece Ayyaval expressed to Sri Tyagaraja that he understood the subtle unity of these pieces in spite of their apparent contradiction.

Avatar of Valmiki

There is also a legend handed down from Sishya parampara that Valmiki not satisfied with his immortal work in Sanskrit, Ramayana, as it can only appeal to the learned and intelligent few, was born as Tyagaraja in this Kaliyuga, with his full Amsa and sang 24,000 keerthanas in simple language with the purpose of reaching the masses. This is perhaps the reference in the Swamiji's keerthanas "Epaniko Janminchithi", "Ramakathasudharasa" stating that the very drinking of the nectar of Ramakatha (Ramayana) will be worth a Samrajya. It is his modesty that makes him say in "Dasarathe nee runamu Theerpa" that the real author of these compositions is Sri Rama and that he (Tyagaraja) is only a mouth piece of the Supreme

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Lord, with a subtle reminder that Bhakti and Bhava are the most important factors in poesy and music. That even Bhakthas must go through the terrible ordeal of an examination before they make themselves fit to earn His grace is amply proved in his Ahiri piece 'Adaya Sri Raghuvara' which may be called his masterpiece. Who is not thrilled in every fibre when listening to this keerthana in its sublime mellifluous purity? When out of anger and jealousy his puja idols were thrown into the full floods of the Cauveri river by his elder brother one can easily understand the bhaktha's pain and sorrow, by studying his Thodi keerthana "Yendudaginado". His search for his dearly loved Rama in every nook and corner is touchingly portrayed. Later, when he gets a vision and runs to the river, but is at a loss to find the exact spot where the idols had been thrown, he sings with sweet resignation, his brilliant piece "Nenendu vedakudura" (Karnataka Behag). When the idols appear on the surface of the water in the centre of the river, he dances with joy to the tune of "Rarama intidaka" (Asaveri) and the idols reach the bank dancing to this same tune to the wonder of the spectators gathered there and to the extreme joy and ecstasy of our Swamiji.

His magnanimity in not only forgiving his brother for this sacrilegious act but actually beseeching Rama to save his life when he was very ill, is shown in the Kapi piece 'Anyayamu seyakura'. Needless to say that his prayer was granted.

Full Faith in Rama

His extreme faith in his Ishta Daivam is expressed in a larger number of keerthanas, such as 'Vidajaladura', 'Nadadina mata', 'Palukavemi', 'Nadupai palikeru'. In his Theevra Vahini piece, 'Sari chesi veduka joochedi, Saketa Rama, nyayama' he inquires

of Rama the significance of the apparent injustice of vicious people prospering in this world and the religious minded becoming poorer and poorer.

Next when we came to the Gnanamargam expounded by our Swamiji, one cannot miss the essence of this cult, leading to the Mahavakyas, 'Aham brahmasmi', 'Tatvamasi' etc., in his compositions 'Gnanamosagarada' (Shadvidhamargini), "Seethavara sangeetha-jnanamu", "Tatvam rugatarama" "Dwaitamu Sukhama" and others. He says that the Sukshma and the Karana Sareeras form the Jeevatma of the Paramatma (Maha Karanam) and this Paramathman could be approached easily by the transcendental music alone starting from the conventional one (Sangitham). Thus, the 'Mumukshu' becomes the Jeevanmuktha conquering the series of births and deaths: and this is the supreme essence of the Bhagavath Gita, Vedas, Upanishads and the Brahmasutras. In "Nadachi Nadachi Jucheru" he asks us to eschew bogus pujas and get in tune with Atmarama. Similar sentiments are expressed in "Anurahamu", "Kshinamai thiruga", "Dhyaname", "Rama niyeda", "Manasuswadhina maina", "Manasu vishaya nata", "Enthani ne varnimthunu" etc. It is clear from his sayings that truth, Chitta Suddham, Ekagrachittam, Vairagyam and Self-discipline form the bedrock on which the supreme structure of Divinity should be built. As a Gnanayogin he is not in favour of any kind of Yagnas and condemns them as responsible for Jivahimsa and as promoting material prosperity and enjoyment (vide "Yajnadulu and Ninnenera"). His self-contentment is pictured in "Rukalu padivelunna". (Thodi)

Mukti through Music

After all is said and done, one will be perfectly justified in asking "What is Sri Tyagaraja's fundamental doctrine and religion?"

To me, it seems, that he was first and foremost a "Nadopasaka Parama Bhagavatha Sikhamani" and had practised "Nada Upasana" first and last throughout for the attainment of Moksha. He himself expresses this cult in his "Nadaloludai" (Kalyana Vasantham) wherein he says that he is adopting the same cult which was adopted by the Trimurtis Indira, Guha, Ganesa and most of the maharshis. He expresses the same sentiment in "Sangeetha Jnanamu" (Dhanyasi) wherein he asserts that Bhringi, Natesa, Samiraja, Ghataja, Matanga and Narada attained salvation through this Nadopasana by which you come to know the difference between good and bad: by which you realise that this world is a mirage and by which you can conquer the vicious circle created by Kama, Krodha, Lobha, Moha, Mada and Matsarya. He describes in crisp language in his Mayamalavagowla piece, "Vidulaku Mrokkeda" those who have attained salvation through "Nadathmaka Saptha swara" knowledge, viz., Kamala, Gowri, Vageeswari, Brahma, Vishnu, Siva, Narada, Indra, Bharata, Kasyapa, Chandisa, Anjaneya, Subramanya, Vinayaka, Markandaya, Agastya, Thumburu, Someswara, Sarangadeva, Nandi and such other.

Nadopasana

His Saramathi keerthana, "Mokashamu galada" bears ample evidence of how one can attain easy salvation through Nada Upasana. The line "Nadavidyamarmambulanu thelisi" in "Yendhuku peddhala" and the Charana in the Kalyani piece "Bhajana Seyave" also testify to the doctrine. Again, the lines "Muladharaja nademerungute mudhamagu mokshamura, Kolahalasaptaswara grihamula guruthu mokshamura" are elaboration of this doctrine of Nadopasana. The crowning piece is the soul-stirring one in Begada "Nadopasanche velasiri O Manasa Narayana Sankara

Vidhulu." At last he gives his mangalasasanam in "Nadatanu manisam Sankaram Namami me manasa sirasa" and "Nadasudharasambalanu naraakrithiayaye-Pranava nada". It is in the fitness of things that a Jeevanmukta should make no difference between Siva and Madhava as expressed by himself in "Neechittamu" (Vijaya Vasantham) "Paradaivamula juchunanthane".

"Bhavamandu nivai baragedayya" and "Ninnuvina namathi yendu", "Nenu yetsata juchina neevai unnadi Rama" and the Reethi Gowla piece "Needaya galgute". The following pieces are also worth noticing for their reference to the easy attainment of the first conventional music leading to the transcendental music and Nadabrahma (1) "Sogasuga mridanga thalamu". (2) Ragasudharasapanamu. (3) Manasa etulorthune (4) Chinthisthunnade Yamudu.

Classic Composer

Sri Tyagaraja's contribution to the world of music is very extensive and of a high spiritual order. In pithiness of expression, in mellifluous flow of language, depth of feelings, emotion and life with Bhava, Raga and Tala it will be no exaggeration to say that he excels many eminent Vaggeyakaras and is perhaps a class by himself. He visualises all the forces that pulsate beneath the common crises of our daily life and describes them with beauty and strength. Sri Rama being the personal manifestation of the impersonal Nadabrahman acceptable to all sects, endeared to all people with different standards of intellectual development, he addresses his songs principally to Him. Sri Tyagaraja's life must be studied in the background of his oceanic contribution with an open and an eager mind, to receive enlightenment.

A musical savant of a high order, a Vaggeyakara, a Nadopasaka and also an esteemed friend of mine, says of him thus: "A critical study of Sri Tyagaraja's life and his works will convince everyone that he is a Vibhuti Avathar of God come into this world to rehabilitate music in its original purity of construction, to redirect it in its proper channels of spiritual communion and to replenish it with original compositions breathing complete Divinity throughout, holding himself out as one who has realised Jeevanmukthi through Nadopasana. His glory radiates all over the country and is sure to captivate the whole world one day. Let us feel proud that he was born among us in South India like the three great teachers of Vedic Religion, Sankara, Ramanuja and Madhva, and make sincere efforts to carry out his mission by propagating his ideals through precept and example.

"Voice of Eternity"

I am tempted to conclude this by repeating the brilliant tributes given to the Swamiji by the editors of the Journal of the Music Academy; one says "Tyagaraja was only one of the many musicians and composers of this age, but undoubtedly he was the foremost of the composers, for among the composers he

was a poet, and in his poetry there were great devotion and truths of philosophy. Perhaps no great music ever flowed out except from a saint and a man of realisation. As a true artist and a true man of realisation Tyagaraja spurned the path of worldly glory; as a devotee of Rama he laid stress on true devotion and surrender to God and pointed out the futility of mere learning and pointless austerity; as a musician he transformed a mere art into Sadhana or an Upasana". The other says "He (Tyagaraja) is a classic romanticist and a conservative radical. Nothing short of the absolute universality of his mind could have succeeded in saturating his songs with that spirit of sweetness, peace and bliss which lingers in our soul, long after the sounds have faded away. No analysis of his greatness can ever enable us to convey to others the thrill of his songs which galvanises our whole being. Their power and beauty should be experienced and enjoyed each for himself. They possess an indefinable charm for all: They are of the very stuff of which life is made. No common mortal could create such supreme excellence. It is nature herself that presents her treasures of sound and sense in the person of Tyagaraja. His voice is the voice of eternity",—and may I humbly add,—"full of Eternal Verities"—*Courtesy: Andhra Gana Kala Parishat, Rajamundry, Tyagaraja Centenary Souvenir.*

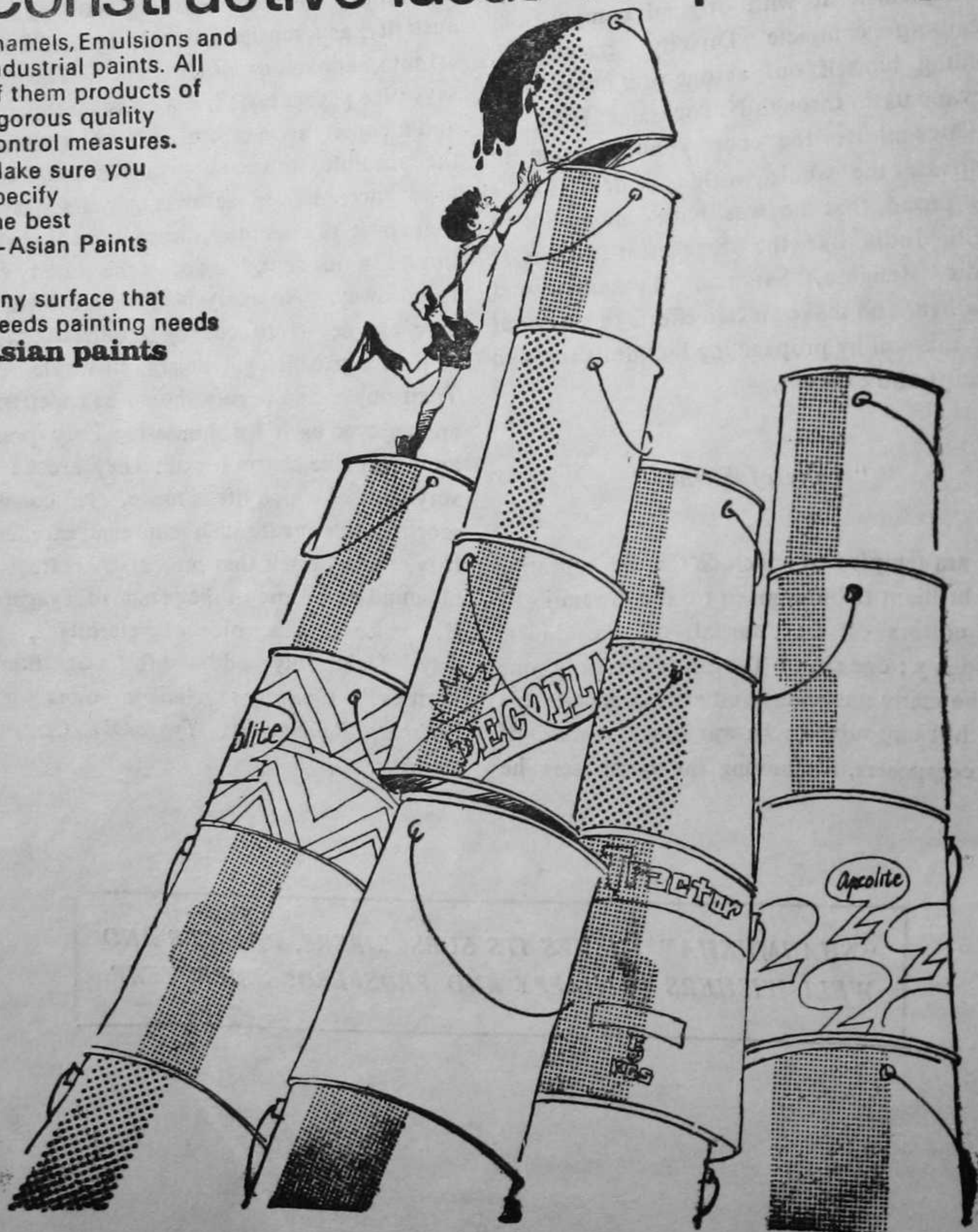
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The Visions of Tyagaraja

By

WILLIAM J. JACKSON

In a popular song attributed to Sri Tyagaraja—*Kanugontini Sriramuni* in *Bilahari raga* and *desadi tala*, the saint exclaims.

"I gazed upon Sri Rama today!

Rama who was happily born to the solar race

Sita's beloved, on earth today:"

While some musicologists say the song may not be a Tyagaraja song, pointing out the lack of first or second syllable rhymes, this celebration of seeing the Lord face to face appeals to the public at large and agrees with what people know of Tyagaraja's religious experiences.

Many of Tyagaraja's songs are an impassioned plea for the Lord to appear. For example, *Etuda nilicite nidu* in *Sankarabharam raga* and *adi tala*: "If you were to appear before me, would any of your wealth or prestige be lost?" A number of his songs recall moments of appearance. For example, *Natimata maracitivo* in *Devakriya raga* and *adi tala*: "Have you forgotten the words you spoke long ago in my boyhood: why this worry? This good fortune is yours! When you were watching the nicely dancing ladies, I was watching your feet and melting, adoring you. You stopped Bharata from waving the yak tail fan and with compassion said: 'I give boons to Tyagaraja'! Have you forgotten?"

Great Glimpses

In *Sitapati namanasuna* and other songs, Tyagaraja recalls seeing the Lord and hearing him speak. Though the moments of seeing and listening to Rama, possibly in a dream, may have been vivid and sudden and mysterious, and thus certainly memorable, the glimpses did not arbitrarily flash in Tyagaraja's eyes and fade meaninglessly. They had been arrived at after great *sadhana*, they were precipitated by devotion. We might say they were the spiritual fruits of the process of aspiration, revelations of evolving consciousness. From the experiences of Tyagaraja's life, a divine principle in his consciousness was distilling a divine meaning. A wiser principle than we are consciously aware of is intuiting, envisioning, decoding life's highest possible meanings, just as on the microphysical level, a wiser principle than we are fully cognizant of is coding life's potentials in DNA.

Spiritual Disciplines

Modern man is often able to acknowledge a principle only when he thinks he can manipulate it for his own conscious ends. Our faith in this power is not great enough to submit to, revere and cooperate with it, by way of spiritual practices and disciplines. Hence, as T. S. Eliot notes, in general, "we have nothing but dreams, and we have forgotten that seeing visions, a practice now

relegated to the aberrant and uneducated, was once a more significant, interesting and disciplined kind of dreaming. We take it for granted that our dreams spring from below: possibly the quality of our dreams suffers in consequence." (Selected Essays, 1944, p. 243).

Visions—A Climax

There are dreams and there are dreams. Constancy of purpose, concentrated attention, the lavishing of feelings, hopes and the establishing of identity with regard to sacred symbols and personages can culminate in a climax of vision. Aspiration, seeking, yearning build toward this experience, as the lives of mystics—sufis, yogis, American Indians, Tibetan and Zen monks, Semitic prophets and Medieval saints—demonstrate. The human being has the freedom and responsibility to dream the right dream, to climb the right mountain, and our life's peak experience, the final vision at death, reveals the ilk of our orientation and aspirations, according to traditional lore and the research of Dr. Stanislov Grof. We shall see what we have most thought of and loved.

We are all going towards visions, revelations; we all have the freedom to reach our ideal, and so we are ultimately responsible for the climax of horror's despair or wisdom's peace. Though Taoists may have said that will is not the way, that a man dreaming he is a butterfly is interchangeable with a butterfly dreaming it is a man, there is a more meaningful dream waiting for us, a luring music distilled from the chaos which resolves all with peace.

Faith and Grace

And all along the way, there can be fulfillments reached by following with faith a

beckoning guide. Faith is like sleep and it reaches a knowing experience, a dream or vision. We cannot manipulate the power that guides the process, or force the grace which bestows it. To cultivate love, to learn selflessness are simultaneously the way and the goal, the discipline and the content of vision. One is work, one is ecstasy, but they constitute a continuum.

Fulfilment

When the dream is the fulfilment of our deepest spiritual strivings, it gives a glimpse of our ideal, a taste of our beloved destiny, an experience of the glimmer we have struggled from ocean floor and from cave to perceive. The power of vision is obvious when we think of the American Indian warriors wearing nothing but a charm, fearlessly charging on foot uniformed men firing rifles. The vision instills a faith in the envisioned's protective power. The extraordinary being known in trance, in sleep or semiconsciousness, found after an all-out search, seems to promise guidance and shelter. In severe tests, the fruits of vision are tried, and loyalty and a sense of mission grow,

Tyagaraja who wrote hundreds of songs in Telugu is a good example of the visionary. He refers to experiences of his special form of God, his *ishtadevata*, just as Purandaradasa, who preceded and influenced him, does (Purandaradasa wrote: "I have sighted Govinda in my dream, I have seen his feet and clothes and ornaments. . . . Light opens my eyes . . . and the mind is tireless looking at the little one. How beautiful is his form. . . . When I have seen him with my eyes, all fear of life and rebirth dissolves").

Dialogues with Rama

In a song addressed to his beloved Lord Rama, Tyāgarāja sings: "You came to my

house, scaring me out of my wits; you refused my gifts, and said nice things, making my weariness vanish." Tradition has it that three figures visited Tyāgarāja one night—Rāma, Sita and Hānuman in disguise. But it is possible that the song refers to a dream or a vision experience in which Tyāgarāja's favourite form of God appeared to him, giving a feeling of the replenishment of spiritual energy. Elsewhere he sings "You came near and spoke so gently, you rinsed my mind of worries and saved me. . . ." In another mood he reminds Rama: "Didn't you tell me you felt all the troubles I suffered, that you were abused and beaten when I was harmed. . . . You said 'We're your parents'—and you filled me with confidence then, so where is your sea of compassion today?" These references to dialogues with Rāma refer to spiritually potent dreams which had consoled the Saint.

"On the hilltop sat Lord Rāma—plain as daylight I saw him. . . . I was thrilled with ecstasy, tears of bliss welling up. . . ." The lyrics of this song (Giripai nelakona) refer to another visionary experience, in which his special Lord promised him release in ten days, as does another song (Paritāpamu ganiyādina) which mentions seeing Rama in "the loveliest golden boat" and hearing Rama promise him deliverance in ten days. In his waking state, which was fully dedicated to Rama, Tyagaraja calls on the Lord to keep his word. According to tradition, the dreams or visions were premonitions of the saint's death, which he welcomed as an opportunity to merge with his vision.

Creative Urge

Tyāgarāja had spent twenty years in the practice of repeating his loved one's name (achieving at last the target number of nine-

hundred and sixty million times), and in singing his divine glories. The saint was absorbed for the next forty years in making music, after he was granted the first vision, yet one feels he was showing the world that after the glimpse of God, his art was child's play—complex invention, stemming playfully from vision, reaching towards more vision and distributing the possibility of vision in peoples' minds with exquisite melodies. The discipline and its culmination in vision gave him a power over creative consciousness, or rather gave him a creative consciousness with power over materials to be shaped, and over the art to be invented. He, in the process of expressing his devotion, became the greatest composer South India has ever known. He never specifically distinguishes between his waking life, dreams and visions in his songs—his intensity of commitment and devotion to Rama and the world-view that devotion entails made those states into one. Many other South Indian, North Indian and also Christian saints (like Francis of Assisi) could be cited as examples of visionaries experiencing the appearance of their chosen form of God.

Meaningful and Potent

Can we call the visions which to the ones visited were more meaningful than anything else in life by the same name as our chance fantasies—dreams? Fear of such confusion rightfully makes religious people hesitant to call such phenomena by that common name, "dreams" though in fact visionary phenomena do sometimes occur to the aspirant in the state of consciousness which seems otherwise to be the same as sleep. We had better distinguish dreams of spiritual potency from dreams in the common sense. These dreams are achievements of the striving spirit joined with grace. The use of the word "dream" in this case is more in the sense of one's

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deepest purpose, one's "dream come true",
one's love flowered in union, one's hunger
rewarded with a taste.

The fulfillment of one's creative intensity,
the realization of contact with the Ideal Form,
the dream of spiritual potency moves one, has
a distinctive quality of power, authenticity,
spontaneity and meaning. The dream of
spiritual potency ambushes the inner guard
who has forgotten he is on duty. One must
be vigilant in one's need for contact with the
Beloved, but being on watch does not finally
precipitate it. That blessed rain comes when
it will awaken the snoring watchman, and
after a chaotic moment of realization, the

watchman informs all the faculties. Devotion
leads to appearance of the one who is the self-
luminous object of devotion, though as
T. S. Eliot has said, the distracted modern
world has lost the art of vision.

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Socrates said that the way to reach the top
of the mountain is to make sure that each of
one's steps tends in that direction. It is this
one-pointed full dedication which Tyāgarāja,
the great visionary, practised so well, and
hence his efforts were crowned with fulfilling
visions, and ultimate realization.

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The Poetry of Tyagaraja

By

T. S. PARTHASARATHY

If Tyagaraja had not been the versatile musical genius he was but had presented his compositions to the world as devotional or didactic songs, would he still enjoy the same reputation he does today in the realm of Karnatak music? Had his pieces not been such marvels of coalescence of art music and melodic richness but were mere hymns clothed in simple but lilting melodies (like his Utsava Sampradaya Kritis and Divya Nama Kirtanas), would he yet be deemed eligible for the place of honour he occupies in the musical world?

The answer to both these questions is in the affirmative. Although Tyagaraja was, first and foremost, a musical composer and a creator of new expressions and forms in music, the fact that he was a competent poet and a master of felicitous expression has added great charm to his compositions and made them virtually "poems set to music". He is often referred to as the 'tone-poet of Tiruvaiyaru'. For a similar reason, Kshetrajna became immortal even though he composed only one type of musical composition, the padam. Tyagaraja's kritis are rightly renowned for their poetic excellence, sublimity of thought and unsurpassed yati and prasa (caesura and alliteration), beauties not found in the compositions of any other South Indian composer. The perfect integration of the Sahitya with the music of his pieces was accomplished because of his inherent poetic faculty and impassioned feeling expressed in imaginative verse.

The beauty of the language to which music is set has a great deal to do with the permanence and popularity of the music. The language of song, however, differs from the language of poetry and the diction of a vaggeyakara is bound to differ from that of a poet. We can see this difference clearly if we compare the slokas of the "Gita Govinda" in which the Ashtapadi songs figure. Jayadeva adopts a distinctly different style for the Ashtapadis, which are intended to be sung to a given tala. The diction most suited for music has to be euphonious and composed of words which are soft, flowing and melodious, with no harsh or discordant combination of syllables to grate upon the ear. The songs of Tyagaraja are unrivalled for their sweetness, musical beauty and their simple language. Moreover, the sentiments of the songs, philosophical and ethical and the profundity of his meditation have endowed his kritis with such rare merit that many Telugu scholars read them for the sheer delight of reciting them without any concern for their complicated tunes or intricate talas.

Tyagaraja displays considerable poetic gifts within his limited scope as a vaggeyakara or composer of music. Among the celebrated major composers of Karnatic music, he is, perhaps, the only one who can be called a poet barring Kshetrajna, who stands in a class by himself. There is a school of thought among Telugu scholars that maintains that

Kshetrajna composed his padams as lakshyas to the lakshanas of the various types of nayakas and nayakis enumerated in a Telugu work called the "Sringara Rasa Manjari". Tyagaraja revels equally in gorgeous descriptions of heaven and the celestial beauty of the Lord who resides there as in his pen picture of the village Tiruvaiyaru (of his time) and the river Kaveri which flows nearby. "Dorakuna" in Bilahari is one of the pieces in which Tyagaraja excels himself in describing in ornate language the abode of his God, with angels and liberated souls enjoying the supreme bliss of His presence. The three charanas of the Kriti comprise a rapturous outpouring which will dispel all doubts regarding Tyagaraja's mastery over Telugu idiom and the grandeur of his poetic conception. The first of these charanas gives a description of Heaven and the Lord who resides therein:

तुंबुरु नारदुल सुगुण कीर्तनंबुल नालापमु सेयगा
अंबरीष मुखयुल नाममु सेयग
जाजुलपै चळगा
बिबाधरलगु सुरवार यलि वेणुल नाटयमुलाडगा
अंबुजभव पाकारुलिरुगडल
नन्वय बिरुदावल्लिनि पोगडगा
अंबरवास सतुल कर कंकणंबुल वल्लिनि विसरग
मणिहारंबुल गदलग
नूचेफणितल्पुननेलकोन्न हरिनि गनुगोन "

In a few kritis, we are able to see that Tyagaraja was not merely a writer of conventional devotional verse with a command over the diction peculiar to music composers but was quite at home in describing the beauties of nature. The kriti "Sari vedalina" in Asaveri is an artistic little piece which will do credit to any poet. Tyagaraja describes the

river Kaveri as "an undefiled virgin flowing now in torrents, now as a roaring rapid and now as a tranquil and compassionate stream".

“दुरमुननोक तावुन गर्जन भी-
कामुन नोक तावुन निडु करुणतो
निरतमुग नोक तावुन नडुचुचु
वर कावेरी कन्यकामणि ”

Affectionately chiding Rama for developing hauteur after being installed in his house at Tiruvaiyaru, Tyagaraja in the kriti "Muri-pemu" in Mukhari gives us a poetic description of his home town with "its matchless breeze, fragrant flowers and the sweet music of koels which make it the most delightful place on earth to live in".

“ईडुलेनि मलयमारुतमुचे
गूडिन कावेरी तटमंदु . . .
सकलसुगंधराज सुममुल
सललितमुग कोकिल नादमुल . . .
ई महिलो सोगैसन चोल सीमयंदु
वरमैन पंचनदपुर ”

It is clear from Tyagaraja's own description of a kriti in the song "Sogasuga Mridanga" that he conceived of a kriti as a poetic composition not only in form but also in substance. The description is delicious:

“यति विश्रम सद्भक्ति वि-
रति द्राक्षारस नवरसयुत
कृतिचे भजियिचे
युक्तियागराजुनि तरमा ?”

“A kriti should have yati (caesura), visrama (repose), sad-bhakti (devotion), virati (pause)

and all the nine rasas". The former are the requirements of prosody and the rasas are the *sine qua non* of any poetical composition.

There is no written or oral tradition to indicate the extent of Tyagaraja's scholarship and his proficiency in Telugu and Sanskrit, but a scrutiny of his kritis and padhyas shows that he was quite competent in handling Telugu verse and a good scholar in Sanskrit. As he spent almost his entire life in Tamil-speaking areas, it would perhaps be presumptuous to suppose that he had a mastery over the classics (maha kavyas) in Telugu but tradition has it that he was performing daily parayana of the "Andhra Bhagavatam" by Potana. There is no doubt Tyagaraja was deeply influenced by Potana when he started composing verse in simple Telugu without any pedantry or straining after effect. Telugu scholars vouch for the fact that the language of his kritis reminds them of verse in Potana Bhagavatam. Tyagaraja does not hesitate to imitate the style of his illustrious forbear or to borrow ideas from him. The kriti "Ennaga manasuku rani" in Nilambari, occurring in his opera "Prahlada Bhakti Vijayam" is based mainly on two sisa padhyas figuring in the seventh skandnam of Potana Bhagavatam commencing with the words "Kamalakshu narchinchu karamulu, karamulu".

"एनग मनसुकु रानि

पन्नगशायी सोगसु

पन्नग गनुगोननि

कनल्लेले कंठि मिन्नल्लेले"

is obviously inspired by Potana's verses in the Bhagavatam :

"Kamalakshu narchinchu karamulu
karamulu
Srinathu varchinchu jihva jihva"

Strangely enough, many of Tyagaraja's longer pieces (excepting the Pancha ratna kritis) are to be found not in praise of Lord Rama, but in praise of the different Goddesses worshipped by him during his pilgrimage to various shrines. His kritis in praise of Dharma-samvardhani of Tiruvaiyaru, Pravardha Srimati of Lalgudi and Tripurasundari of Tiruvottiyur are outpourings with a truly poetic ring about them. In the kriti "Sundari Ninu" in Arabhi on Goddess Tripurasundari, he revels in poetic fervour in comparing Her face to the moon, Her majesty to the mountain Meru, Her splendour to the lightning and so on.

"कलकलमनु मुख कललनु गनि

कलवलराजुमूमिकि राडाये

चेलगु नीलाकण्ठमुनु गनि

यलनाडे वलराजु गानक पोये

निलुवरमगु नीगंभीरमुनु गनि

जलराजु जडवेपुडाये

बलमैन धीरत्वमुनु गनि

कनकाचलुडु ता शिलरूपुडाये"

Similar descriptions abound in "Darini telusukonti" in Suddha Saveri and "Vidhi sakradulaku" in Yamuna Kalyani.

A correct assessment of Tyagaraja as a poet can perhaps be made only after a thorough study of his two operas "Prahlada Bhakti Vijayam" and "Nowka Charitram". In these two works we see quite a different facet of the genius of Tyagaraja. It is in these musical plays that he has dispelled all doubts regarding his competence to write verse. A scrutiny of these reveals his easy mastery over all the common metres of Telugu poetry like

Sisa padhyas, Kandapadyas, Dvipadas, Utpal-amala, Champakamala and Sardulavikriditam and also darus, dandakam and gadya. He also exhibits remarkable skill in working up a climax by means of a long padya, culminating in a kriti of chiselled beauty in a raga most appropriate for the situation.

In the kriti "Chudare chelulara" in Pantu-varali in his opera "Nowka Charitram", he gives a gorgeous description of the river Yamuna flowing near Gokulam :

"Bees hover around pink lotuses being wafted by the breeze on the dark blue waters of the Yamuna dotted with sand dunes white in colour. The steps look as if they have been paved with diamonds. Swans swim on the rippling waters. The bowers are full of vine with multi-coloured parrots feasting on the grapes. The cuckoos sing in the trees and Cupid is busy aiming his flower-darts at men and women".

He prefixes this kriti with a long explanatory verse in Sardulavikriditam thus :—

"वालायंबुग नाटलाडुचु जेलुल

वर्णिचुचुन् नेगुचुन्

आलोलंबगु पुष्प वृक्षमुलतो

मूहंबुतो

गीलालंबुन भृंगनादयुतमौ

केदम्भि वृंदंबुतो

गालांभोधर दीप्तिडेलुल

गालिदिनिन् गांचुचुन्"

Although the verse and other passages in pure Sanskrit composed by Tyagaraja do not

fall under the category of poetry, a scrutiny of them and his kritis in Sanskrit reveals his remarkable command over the language. Tradition is again lacking regarding his exact scholarship in Sanskrit, but his pieces do not leave us in any doubt about his mastery over Sanskrit diction in his role as a music composer. In kritis like "Jagadananda karaka" and "Vara Lila Gana Lola" (Divya Nama) he uses rare Sanskrit words with telling sound effects and indulges in ingenious and difficult compounds. He can also, at the same time, write easy-flowing passages like the Sanskrit charanas of the Kriti "Ni Daya Ravale" in Todi producing striking effects of the second-letter rhyme (Dvitiyakshara prasa) which he invariably uses in his compositions.

"सारसार कांतारचर मद वि

दार सुंदराकार सुगुण सुकु

मार मारमण नीरजासकुल

पारावार सुधारस पूर्ण"

As a matter of fact, a thorough study of his Sanskrit pieces will greatly benefit any one who desires to improve his knowledge of that language.

In short, we have in Tyagaraja a rare combination of a musical genius who could clothe his beautiful creations in art music in equally beautiful language, thus making them a perennial source of inspiration and delight to generations of music lovers. One can say of him what Ramesh Chandra Dutt wrote about Jayadeva : "in his compositions the Sanskrit loses its august stiffness and assumes more than Italian softness".

(Courtesy: Author and THE SANGEET NATAK (Special Tyagaraja Number, 1967).

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By

Prof: S. R. JANAKIRAMAN

Sri Thyagaraja is no doubt an institution by himself. He is a great composer, a musician, a musicologist, a mystic, a gnana, karma and above all, Nada yogin all rolled into one. The late Sangeetha Kalanidhi T. V. Subba Rao rightly characterised him as 'The greatest tone poet of India'. To make the most proper assessment of the place of Thyagaraja in the musical firmament and to assess his gigantic contribution to the development of music is not easy. The late M. S. Ramaswamy Iyer, a scholar-musicologist of the twenties and thirties of this century, also reported to be one of the disciples of Patnam Subramanya Iyer, observed even 50 years ago :

"The technique of music of a particular age means and includes not only the summary of the music of the past, but also the conventions engrafted from time to time upon the original stock by the masters, enabling them to attain an ideal dimly seen in the distance. A real musician cannot therefore, afford to ignore the aspirations of the people at large, fly at a tangent and pooh-pooh the technique of music of his age, which is the growth of years, nay centuries, and to which he is tied and bound whether he wills it or not."

An Innovator

It is however, true that when a genius like Thyagaraja arises, his work is not only a

summary of the music of the past, but also constitutes a heavy programme for the music of the future. In that sense, he may be said to have interfered with, or improved or modified or even changed, the technique of the music of his age. This is due to the fact that this particular genius had the intuition to see and realise that all the possibilities of the codes and conventions are exhausted ("the orange had been sucked dry"); that the period in which he happened to live had come to a natural end; that he was impelled to inaugurate a fresh era, with a new formula of music of its own which arose as it were from the ashes of the old. His music is the flame whose brilliance is the product of the oil of heritage and the wick of his supreme artistry.

It may not be out of place here, to define what is meant by musical progress. In the words of one P. C. Buck (History of music), "The various stages of musical progress are not inventions of the learned few imposed on and adopted by the unlearned many. But rather, a summing-up by the former of those practices and usages, at which the latter had arrived by instinct".

Three-in-One

The foregoing observations help us a long way to understand aright the musical Trinity in general and Thyagaraja in particular. The classical music of the present day is very much

the fruit of the efforts of the three master composers, Syama Sastry, Thyagaraja and Muthuswamy Dikshitar. To go one step further, one can regard Thyagaraja as the Trinity in one and the same person.

The soul of Indian music lies in its Raga system. Raga is the pivotal concept in our music. In aesthetics, it is an end in itself. The main purpose of all creative and recitative music is to capture the Raga in its full bloom. It is only with the advent of the Trinity that we find the fullest exploration of Raga-s. The supreme virtue of Thyagaraja's compositions lies in having created his kingdom and peopled it with the "heirs of his own imagination", as one scholar has observed.

Vehicles of Bhakthi

The period prior to the advent of Thyagaraja and his two illustrious contemporaries proved in every way to be a "prelude to a great action". Much had been in the making and a well-set background had been kept ready for the great Thyagaraja to launch his colossal project. The Sahitya-oriented and soul stirring compositions of divine content, such as those of Annamacharya, Purandara Dasa, Rama Dasa etc., had been ushered in profusion. Of course, there was not much scope and perhaps no need, for the infusion of a heavy raga element into them. There was the additional phenomenon of plural sahityas being sung to some well established and traditional tunes. This was another factor interrupting the spontaneity of the flow of raga interpretation and expression.

Moreover, it was perhaps also a little too early for the emergence of the great concept of *absolute music*—all music was ancillary in scope, merely serving as a vehicle for carrying the text or libretto.

Winds of Change

Round about the beginning of the 18th century, there emerged the winds of change. Compositions of a more technical type, such as Thana Varna and Keerthana, with a little heavier musical load, came to be composed. Of course, the later years of the 17th century had witnessed the emergence of the "Pada", a musical composition of a challenging preciousness by the immortal Kshetragna. It is highly doubtful whether such a mighty musical composition, with its high-flown sahitya and a pregnant Dhatu to match it, could ever have been thought of in the distant past.

Against the backdrop of musical savants like Adiappayya, Pallavi Gopala Iyer, Chowkam Veerabhadrayya, Kavi Matrubhootayya etc., Thyagaraja shot up in the musical orbit and shone like a Pole Star, by availing himself fully of the benefit of musical wisdom derived from his musical forebears. Like Sivaji's mother infusing martial courage and patriotic fervour in him at a young age by telling him stories about the great heroes, so too, Thyagaraja's mother feasted the tender ears of her son with the devotional and soul-stirring compositions of Purandaradasar, Ramadas, and Vijaya Gopala etc.

Nada Rachana

The forte of Thyagaraja was his concept of Nada Rachana. Each of his innumerable compositions, running at least into hundreds if not thousands, has got its own individual musical setting. He has composed a number of songs in one and the same raga. *But every song independently stands by itself.* The Dhatu of one does not resemble that of the other. It is not a little significant that, of all the musical forms, Thyagaraja chose the Kriti as his mould for the expression of his musical

ideals—the Kriti is the one type of composition which is not tied and bound by too many rigid rules and regulations.

Kriti—Medium Par Excellence

The chief claim of a kriti to musical permanence lies primarily in its Dhatu or the musical setting. The one dominant idea present in the mind of a composer of the kriti is to present the raga in all its varied contours and colours. Further, the kriti has the simplest physical form, just consisting of three sections of Pallavi, Anupallavi and Charana. There is thus the fullest scope for adding to the optimum musical load, of course at the option of the composer. Having chosen the kriti form, Thyagaraja felt himself fully at liberty to explore through that medium the inexhaustible scope for depicting the Raga and its different facets—some in miniature, some in slightly enlarged frame and some others very much enlarged and elaborated like photographs enlarged to large sizes to emphasise the personality of the subject.

Capsuling the Ragas

The technique of featuring a raga evolved by Thyagaraja is astounding, besides being highly thought provoking, sometimes beyond our apprehension. However, a few broad features are clearly discernible:

(1) Ragas with an absolutely and admittedly limited scope. These more or less comprise the Ragas of tradition. (2) Ragas which are widely acknowledged to have been adopted only by him for the first time. (3) and those which have been evolved and developed by him and him alone.

In all those cases of adoption Thyagaraja has his own characteristic way of featuring the

raga at its minimum, without giving scope for any ambiguity. He indicates the scale structure at the very opening bars of the song and keeps the track clear. He does not in any way deviate from the scale structure.

Of the 206 ragas adopted by Thyagaraja as per the appended list, a large number have continued textual tradition. Some of them could be traced to medieval literature. Quite a good number have been known to the great Sankeertanacharya of the 16th century A.D. inasmuch as we could gather his songs in such ragas as are engraved in the copper plates. These include the most popular melas and their janyas. Some of these janyas had been designated as purva melas.

Unique Originality

Among the 40 melas of the later times as employed by Thyagaraja, particular mention must be made of Kharaharapriya and Harihambhoji. These two could, no doubt, be traced to the ancient grama period; but as fullfledged entities with their full melodic worth, these two were brought to the light of day only by Thyagaraja. Some of the masterpieces of the immortal bard of Thiruvaiyaru have been treasured in these two heptatonic scales. The absence of kritis in these two ragas by his other two famous contemporaries only reflects their outlook, rather their not being very much particular in adhering to the fullness of the scale in both its ascent and descent. It does not look convincing to argue that Syama Sastry and Dikshitar might have composed in these two ragas but that the same have not been available to us.

Preferred Janyas

With regard to some melas left out by Thyagaraja, it may be pointed out that he has

chosen to compose in some of the Janya ragas thereof. As examples may be mentioned the following :

Srimani under Ratnangi
Veeravasantham under Varunapriya
Dundubhi under Divyamani
Ranjani under Dharmavathi
Kaikavasi }
Hamsanadam } Neethimathi

With regard to those ragas in which we find only Thyagaraja's kritis for the first time and which are left untouched by other subsequent composers, his technique of featuring them is something unique. He maintains the frame work and never deviates from the scale structure. The interesting point worthy of note rests on the fact that we are even today unable to get any clue to these ragas in any contemporaneous work, not to speak of authentic work of the earlier times. A few of them are found listed in "Sangraha Choodamani", the exact date of which has hardly been ascertained.

Swarabhushani

"Swarabhushani" (22nd mela) is known only through Thyagaraja ("Varadaraja ninukori"). Dundubhi (48th mela) is not found in "Sangraha Choodamani". ("Leelaganu juhe). The scale structure of Swarabhushani is

Arohana s g m p d n s
Avarohana s n d p m r s

Pallavi (Rupak Tala)

S n | d - p ; m || rs | - s n d n s ||
Va ra | da ra ja || Ninnu | -ko - - ri ||
G m | p m p d || s n r s | n d p m p d | n ||
Va | chi - thi - || mro - - | kke - - da - - - ||

Anupallavi

S n | d p d m p || d n | s n s ; ||
Su raly mu nn-lu || bhu- | suru lu- ||
G ; m - r ; s || s n r s | n d p m p d n ||
Chu thi- chu thi || Se - - | vin - che - - - ||

Supradeepam

"Supradeepam" (17th mela) is known to the musical world for the first time only through Thyagaraja. Of course we come across this raga in "Sangraha Chudamani". The scale is given as follows which has been incorporated by Thyagaraja in the very Pallavi of the song "Varasikhivahana" :

; S r m p d ; , d p | ; m p d p m |
g m r , r s || ; s s r s s n d r s r | ; -
s r m m | g r p m r s ||

Arohana s r m p d n s
Avarohana s n d n m g m r s.

Vivadi Melas

Ragas taking the so-called Vivadi melas and janyas presented absolutely no problem to Thyagaraja. He skillfully and dexterously retains melody by isolating the so-called Vivadi character from the other with reference to which it is Vivadi.

Mararanjani

"Mararanjani" (25th mela)

Pallavi

g m m g g r | s n s | s r g m |
Ma na sa - - Sri - Ra | m u n i d a y a |
m g g r r || , s r g m p p |
le - - - ka || Ma - ya mai - na |
, n n s , | d d p m g v s r |
Vida | - - me - - - me - - - - - |

Anupallavi

, n s n s r - g g | s r g m g r |
m g g r s ||
, g r s n d p | , p m g r | s r g m ||

Kokiladhvani

In "Kokiladhvani" he has worked out the scale as follows:

Pallavi:

; , - s r g m | d , d | n p m ||
g r s r g m | g r - m g g r | s ; ||
r g m g g r

Anupallavi

; , m n n d d - d | s , - r g | m - g r ||
s , - s n d n | p , s n | d n - p - s n ||
d n p m g r

Arohana s r g m n d s

Avarohana s n d n p m g r s .

We find however, a few cases of differential treatment with regard to some ragas. The raga Vegavahini (16th mela) as depicted by Thyagaraja in "Challaga Natho", we find the scale s r g m p d n d s in the ascent while the descent is regular. In Dikshitar's kriti "Veenapustaka" nowhere do we find s r g m and p d n d s . On the other hand, we find phrasings d s , m , and r ; - r m g etc.



APPENDIX - I

List of Ragas adopted by Tyagaraja

- | | |
|----------------------|-----------------------|
| 1 Sri Mani | 43 Vegavahini |
| 2 Vanaspati | 44 Malayamarutam |
| 3 Rasali | 45 Sooryakantam |
| 4 Manavati | 46 Bhairavam |
| 5 Manoranjani | 47 Vasanta |
| 6 Todi | 48 Supradeepam |
| 7 Desiya Todi | 49 Jhankaradwani |
| 8 Ahiri | 50 Chittaranjani |
| 9 Punnaga Varali | 51 Poorna Lalita |
| 10 Ghanta | 52 Nata Bhairavi |
| 11 Asaveri | 53 Bhairavi |
| 12 Dhanyasi | 54 Reetigowla |
| 13 Bhupalam | 55 Ananda Bhairavi |
| 14 Suddha Seemantini | 56 Aberi |
| 15 Dhenuka | 57 Poorna Shadyam |
| 16 Bhinna Shadjam | 58 Marga Hindolam |
| 17 Kokila Priya | 59 Suddha Desi |
| 18 Vardani | 60 Hindolam |
| 19 Roopavati | 61 Jayanta Sri |
| 20 Jujahuli | 62 Jingla |
| 21 Kalgada | 63 Devakriya |
| 22 Kala Kanti | 64 Kokila Varali |
| 23 Vakulabharanam | 65 Vasanta Varali |
| 24 Vasanta Bhairavi | 66 Hindola Vasantam |
| 25 Mayamalava Gowla | 67 Amruta Vahini |
| 26 Goula | 68 Keeravani |
| 27 Saveri | 69 Kalyana Vasantam |
| 28 Bhouli | 70 Kiranavali |
| 29 Gowli Pantu | 71 Kharahara Priya |
| 30 Sowrashtram | 72 Deleepakamu |
| 31 Nadanamakriya | 73 Devamruta Varshini |
| 32 Sindu Ramakriya | 74 Madhyamavati |
| 33 Lalita | 75 Sri Ragamu |
| 34 Gundakriya | 76 Nadavarangini |
| 35 Jaganmohini | 77 Mukhari |
| 36 Gowri | 78 Salaga Bhairavi |
| 37 Revagupti | 79 Kapi |
| 38 Gurjari | 80 Nayaki |
| 39 Takka | 81 Darbar |
| 40 Chakravakam | 82 Husseni |
| 41 Kalavati | 83 Sri Ranjani |
| 42 Bindumalini | 84 Deva Manohari |

- | |
|------------------------|
| 85 Suddha Bangala |
| 86 Saramati |
| 87 Kannada Gowla |
| 88 Mani Rangu |
| 89 Jayanarayani |
| 90 Manohari |
| 91 Phala Manjari |
| 92 Kanada |
| 93 Manjari |
| 94 Sindu Dhanyasi |
| 95 Kalanidhi |
| 96 Siddhasena |
| 97 Abhogi |
| 98 Jayanta Sena |
| 99 Malava Sri |
| 100 Jayamanohari |
| 101 Brindavanasaranga |
| 102 Gowri Manohari |
| 103 Swara Bhushini |
| 104 Veera Vasanta |
| 105 Mararanjani |
| 106 Charukesi |
| 107 Sarasangi |
| 108 Kamala Manohari |
| 109 Simhavahini |
| 110 Nalinakanti |
| 111 Hari Kambhoji |
| 112 Karnataka Behag |
| 113 Kambhoji |
| 114 Yadukula Kambhoji |
| 115 Kedara Gowla |
| 116 Sahana |
| 117 Surati |
| 118 Mohana |
| 119 Chenchu Kambhoji |
| 120 Balahamsa |
| 121 Kuntalavarali |
| 122 Sindu Kannada |
| 123 Saraswati Manohari |
| 124 Aandhali |
| 125 Aandolika |
| 126 Khamas |
| 127 Sama |
| 128 Kapinarayani |
| 129 Gambiuravani |
| 130 Bahudari |

- | |
|----------------------|
| 131 Narayana Gowla |
| 132 Chayatarangini |
| 133 Kokiladwani |
| 134 Phalaranjani |
| 135 Navarasa Kannada |
| 136 Natakuranji |
| 137 Nagaswaravali |
| 138 Ragapanjaram |
| 139 Swaravali |
| 140 Suposhini |
| 141 Malavi |
| 142 Umabharanam |
| 143 Ravichandrika |
| 144 Esamanohari |
| 145 Narayani |
| 146 Pratapavarali |
| 147 Janjoti |
| 148 Sankarabharanam |
| 149 Atana |
| 150 Arabhi |
| 151 Deva Gandhari |
| 152 Begada |
| 153 Bilahari |
| 154 Suddha Saveri |
| 155 Kannada |
| 156 Garudadwani |
| 157 Bargala |
| 158 Poorna |
| 159 Neelambari |
| 160 Kedaram |
| 161 Janaranjani |
| 162 Hamsadwani |
| 163 Kolahalam |
| 164 Vivardhani |
| 165 Naganandhini |
| 166 Gangeyabhushini |
| 167 Vagadeeswari |
| 168 Chaya Nata |
| 169 Sulini |
| 170 Gana Varidhi |
| 171 Nata |
| 172 Varali |
| 173 Navaneetham |
| 174 Nabhomani |
| 175 Pavani |
| 176 Vijayasree |

- | | |
|--------------------|----------------------------------|
| 177 Chandra Jyoti | 192 Kaikavasi |
| 178 Bhava Priya | 193 Hamsanadam |
| 179 Pantu Varali | 194 Kanthamani |
| 180 Teevravahini | 195 Sruti Ranjani |
| 181 Dundubhi | 196 Rishabhapriya |
| 182 Ramakriya | 197 Vachaspati |
| 183 Mandhari | 198 Saraswati |
| 184 Deepakam | 199 Bhooshavali |
| 185 Ramapriya | 200 Kalyani |
| 186 Rama Manohari | 201 Yamuna Kalyani |
| 187 Gamana Sarma | 202 Ameer Kalyani |
| 188 Poorva Kalyani | 203 Saranga |
| 189 Vijaya Vasanta | 204 Ganamurti (3rd Mela) |
| 190 Shanmukhapriya | 205 Shadvidhamargini (46th Mela) |
| 191 Ranjani | 206 Nasikabhushani (70) |

APPENDIX - II

List of Melakarta Ragas

- | | |
|--------------------|----------------------------|
| 1 Vanaspati | 21 Gangeya Bhushini |
| 2 Manavati | 22 Vagadeeswari |
| 3 Hanuma Todi | 23 Sulini |
| 4 Kokila Priya | 24 Chala Nata |
| 5 Roopavati | 25 Varali |
| 6 Vakulabharanam | 26 Navaneetam |
| 7 Mayamalava Gowla | 27 Pavani |
| 8 Chakravakam | 28 Bhavapriya |
| 9 Sooryakantam | 29 Pantuvarali |
| 10 Jhankaradwani | 30 Ramakriya |
| 11 Nata Bhairavi | 31 Ramapriya |
| 12 Keeravani | 32 Gamana Srama |
| 13 Kharaharapriya | 33 Shanmukhapriya |
| 14 Gowri Manohari | 34 Kantamani |
| 15 Mara Ranjani | 35 Rishabhapriya |
| 16 Charukesi | 36 Vachaspati |
| 17 Sarasangi | 37 Kalyani (Mecha Kalyani) |
| 18 Harikambhoji | 38 Ganamurti (3) |
| 19 Sankarabharanam | 39 Shadvidhamargini (46) |
| 20 Naganandini | 40 Nasikabhushani |

APPENDIX - III

List of rare (janya) ragas handled by Tyagaraja

- | | |
|---------------------|-----------------------|
| 1 Srimani | 42 Devamruta Varshini |
| 2 Rasali | 43 Salaga Bhairavi |
| 3 Manoranjani | 44 Suddha Bangala |
| 4 Deseeya Todi | 45 Saramati |
| 5 Ghanta | 46 Jaya Narayani |
| 6 Suddha Seemantini | 47 Manohari |
| 7 Bhinna Shadjam | 48 Nadavarangini |
| 8 Vardhani | 49 Phala Manjari |
| 9 Jujahuli | 50 Manjari |
| 10 Kalgada | 51 Sindu Dhanyasi |
| 11 Kala Kanti | 52 Kalanidhi |
| 12 Vasanta Bhairavi | 53 Siddha Sena |
| 13 Gowlipantu | 54 Jayanta Sena |
| 14 Sindu Ramakriya | 55 Malava Sree |
| 15 Gundakriya | 56 Jayamanohari |
| 16 aganmohini | 57 Swara Bhooshini |
| 17 Gowri | 58 Veera Vasanta |
| 18 Revagupri | 59 Simhavahini |
| 19 Ghurjari | 60 Nalina Kanti |
| 20 Takka | 61 Balahamsa |
| 21 Kalavati | 62 Narayani |
| 22 Bindumalini | 63 Sindu Kannada |
| 23 Vegavahini | 64 Saraswati Manohari |
| 24 Malayamarutam | 65 Chaya Tarangini |
| 25 Bhairavam | 66 Aandhali |
| 26 Supradeepam | 67 Aandolika |
| 27 Chittaranjani | 68 Kapi Narayani |
| 28 Poorna Lalita | 69 Bangala |
| 29 Aberi | 70 Bahudari |
| 30 Poorna S hadjam | 71 Phalaranjani |
| 31 Marga Hindolam | 72 Navarasa Kannada |
| 32 Suddha Desi | 73 Nagaswaravali |
| 33 Jayanta Sri | 74 Ragapanjaram |
| 34 Jingla | 75 Swaravali |
| 35 Devakriya | 76 Suposhini |
| 36 Kokila Varali | 77 Malavi |
| 37 Vasanta Varali | 78 Umabharanam |
| 38 Amrutavahini | 79 Ravi Chandrika |
| 39 Kalyana Vasantam | 80 Pratapa Varali |
| 40 Kiranavali | 81 Janaranjani |
| 41 Dileepakam | 82 Kolahalam |

- 83 Vivardhani
84 Chayanata
85 Gana Varidhi
86 Nabhomani
87 Vijaya Sree
88 Chandra Jyoti
89 Teevara Vahini
90 Dundubhi

- 91 Mandhari
92 Deepakam
93 Vijaya Vasantam
94 Ranjani
95 Kaikavasi
96 Hamsanadam
97 Sruti Ranjani
98 Saraswati

APPENDIX - IV

Ragas Available for the first time, handled only by Tyagaraja

- | | |
|----------------------|--------------------------|
| 1 Srimani | 34 Bahudari |
| 2 Rasali | 35 Kokiladwani |
| 3 Sudha Seemantini | 36 Phalaranjani |
| 4 Vardhani | 37 Navarasa Kannada |
| 5 Jujahuli | 38 Ragapanjaram |
| 6 Kala Kanti | 39 Swaravali |
| 7 Sindhu Ramakriya | 40 Nagaswaravalli |
| 8 Jaganmohini | 41 Suposhini |
| 9 Bindumalini | 42 Malavi |
| 10 Malayamarutam | 43 Umabharanam |
| 11 Supradeepam | 44 Ravi Chandrika |
| 12 Chitta Ranjani | 45 Pratapavarali |
| 13 Poorna Lalita | 46 Garudadwani |
| 14 Poorna Shadjam | 47 Janaranjani |
| 15 Jayanta Sri | 48 Kolahalam |
| 16 Jingla | 49 Vivardhani |
| 17 Kokila Varali | 50 Vijaya Sri |
| 18 Vasanta Varali | 51 Pavani |
| 19 Amruta Vahini | 52 Chandra Jyoti |
| 20 Kalyana Vasanta | 53 Gana Varidhi (35) |
| 21 Deleepakamu | 54 Dundubhi |
| 22 Devamrutavarshini | 55 Mandari |
| 23 Suddha Bangala | 56 Deepakam |
| 24 Saramati | 57 Vijaya Vasantam |
| 25 Siddha Sena | 58 Ranjani |
| 26 Jayanta Sena | 59 Kaikavasi |
| 27 Manjari | 60 Hamsanadam |
| 28 Nadavarangini | 61 Sruti Ranjani |
| 29 Nalinakanti | 62 Saraswati |
| 30 Sindu Kannada | 63 Chenchu Kambhoji (28) |
| 31 Andolika | 64 Manjari (22) |
| 32 Kapi Narayani | 65 Phalamanjari (22) |
| 33 Bangala | |

Tyagaraja and Bhagavat Gita

By

DR. S. RAMANATHAN

It is well known that the compositions of Tyagaraja, a devotee of Rama, contained copious references to the Ramayana. We also find echoes of the Bhagavat Gita in several of his kritis.

There is the well known composition dedicated to Hanuman "*Gitaarthamu*". Gita is mentioned in the Pancharatna Kriti "*Endaro*"—*Bhagavata Raamaayana Gittadi S'Ruti S'aastra Puraana*.

Tyagaraja has incorporated the message of the Gita in many a composition of his. The purpose of this article is to point out a few of them.

"*S'aantamu Leka*
Saukhyamu Ledu" — *Sama*

"There is no happiness without peace" is verily the echo of the Gita sloka:

Asaantasya kuta: Sukham (Gita Chap: II 66.)

To the peaceless, how can there be happiness?

"*Manushayaanaam Sahasreshu*
Kascyit Yatrati siddhaye"
(Gita chap: VII: 3)

Among thousands of men, one perchance strives for perfection. This is echoed in Tyagaraja's Prahlada Bhakti Vijayamu, thus:

"*Okadu Kotaanu Kotalonu Uttamundu*"—
One in a crore is a great one.

Sri Krishna identifies himself with Narada thus.

"*Devarshinaam ca naarada*"

(Gita chap: X. 26)

(I am Narada among the celestial sages)

This finds expression in Tyagaraja's "*Varanaarada*"

"*Nenu Atadu Anuchu Hariyu*

Prakutambuga Kirtin Osengeenu"

Hari made you renowned by saying "I am he (Narada)".

"*Jivaanam Sarva Bhuteshu*"—is echoed in
(Gita chap: VII. 9)

"*Naajivadhara*" And "*Sujana Jivana*"

Kshinamai Tiruga Janminee 'Mukhari' brings in our mind, the Sloka

"*Kshine Punye Marthya Lokam Vis'anti*

Maameva Ye Prapadyante

Maayametaam Taranti Te"—

(Gita chap: VII. 14).

Whoever seeks me alone, they cross this Illusion.

In the words of Tyagaraja:

"*Jagamulu Maayaamayamani Telusunu Sangitagnanam*"

"Satva Dvaaraani Sam yamaya
Manohrdis Nirudhyaca
Maan Anusmaran"—

(Gita chap: VII. 12, 13)

The parallel is Tyagaraja's

"Talapulanni Nilipi Nimishamaina

Taaraka Rupuni Nijatatatvamunu"—

(Telisirmaa)

Satatam Kirtayayanto mam—has its parallel in
(Gita chap: IX. 14).

"Bhaagavatottamulu Paade

Kirtanamulata"—

—(Ragaratna)

Kaama Esha krodh esha

Viddhi Enamiha Vairinam is echoed in
(Gita chap: III. 37)

Tyagaraja's

"Tuntavinsi Vaani Modalair..

Mata Dula Kolti Nela

Kula Jeyu Nija"—

—(Bhantu)

Durastham Ca Antike Eatat is reflected in
(Gita chap: XIII. 15)

Tyagaraja's "Durabaaramandu Naa

Hridayaa Ravinda Mandu"—

—(Maarubalka)

Aham Adisca Madhyam Ca in the Gita
brings to our mind Tyagaraja's "Da Modalu
Taana Naade"—(Kadale)

Manasu Svaadhina Maina of Tyagaraja is
an echo of

Asams' Ayam Mehaha Baaho

Meno Durnigrajam Calam

(Gita chap: VI. 3)

In the kriti "Cede Buddhi" Tyagaraja quotes
verbatim from the Gita sloka "Vasudeva
Sarvamiti"—(Gita chap: VIII. 19)

"Srivaasudevas Sarvamanulu"—The Kriti
"Bhaktuni Caaritra mu" is indeed an epitome
of the Bhagavat Gita chapter on Bhakti
Yoga.

* * *

It was given to Tyagaraja not only to preach
but to practise what he preached. Like
Hanuman who knows the meaning of the Gita
as well as the bliss of musical experience,
Tyagaraja combined music and devotion and
lived up to the model of the Bhakta as set
forth in the Bhagavat Gita.

— * —

Music Academy—Inaugural Address

By

Sri C. V. NARASIMHAN

(Former Under Secretary—General, United Nations).

At the 55th Annual Music Conference.

नमो नमो राघवाय अनिशम्

नमो नमो राघवाय ।

chosen to preside over this year's music
conference.

Bhakti Permeates

Mr. President, distinguished musicians and
musical experts, ladies and gentlemen :

I deem it a signal honour to have been
invited to be with you on this occasion. I also
consider it a privilege to be allowed to share
a few thoughts with you this evening on a
subject which is very close to my heart Karna-
taka Sangeetham.

I would like to begin by offering my saluta-
tions to the memory of my revered and beloved
Guru, Sangita Kalanidhi Sri Musiri Subrah-
manya Iyer, who taught me the value and glory
of Bhava Sangita (भाव संगीत). I also salute a
whole generation of the musical giants of an
earlier age, some of whom are happily still
with us, and express my gratitude to them for
all they have taught me, which represents the
sum total of my musical education. As the
great saint-composer says विदुः श्रोकेद संगीत
कोविदुःकु.

May I also offer my respectful felicitations to
Vidwan Sri T. M. Thyagarajan, who has been

What is the true greatness and glory of our
music? To me, the answer is simple : It is the
spirit of Bhakti (भक्ति) that permeates all of
our greatest music. Our music is great because
it is designed, not just to please the ear, nor to
titillate the intellect of the Rasika (रसिक) but
because it is capable of touching our hearts
and lifting our souls on wings of song to
establish communion with the Paramatma
(परमात्मा) Himself.

In the Bhagavad Gita, our imperishable
treasure, the Lord describes the three ways of
reaching God : (1) by ज्ञानमार्ग the way of
knowledge; (2) by कर्म मार्ग the way of action or
service to our fellow human beings, and (3) by
भक्तिमार्ग the way of devotion to the Lord Him-
self : The Lord says :

भक्त्य मामभिजानाति यावान्यश्चास्मि तत्त्वतः ।

ततो मां तत्त्वतो ज्ञात्वा विशते तदनन्तरम् ॥

"Through devotion, he comes to know Me,
what my measure is, and who I am in truth;
he forthwith enters into Me."

Of the three paths described above, the way of knowledge and the way of action are not given to every one of us to attain. But the path of Bhakti भक्ति is not only open to each and every one of us - it is not only the easiest way to the Lord - it is also the sweetest, if we try to reach God by the route of संगीत.

But then, you might say I am one of those unfortunate beings who cannot sing a note to save his life. As the American would say, that is no problem; there is no need for you to sing the praise of the Lord - it is enough if you can hear it sung.

In the भगवत्पुराण, in answer to a question by Hiranyakasipu, परमभक्त the supreme devotee प्रह्लाद Prahlada describes the nine ways of Bhakti भक्ति of which the first four are :

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।

You will notice that श्रवणम् listening comes first, even before कीर्तनम् singing - the same priority to listening is given in the फलश्रुति portion of the Vishnu Sahasranamam.

In more songs than I can possibly recall on this occasion, Tyagaraja carries the same message :

संगीत ज्ञानमु भक्तिविना सन्मार्गमु गलदे मनसा ?

साक्षात्कार ! नी सद्भक्ति संगीत ज्ञान विहीनुलकु

मोक्षमु गलदा ?

On the other hand, when music and devotion to the Lord go together, one is verily transported to the seventh heaven, (स्वर राग

सुधारसयुत भक्ति स्वर्गापवर्गमुरा). Even the Trimurtis shone by the practice of music. (नादोपासनचे शंकर नारायण विधुलु वेळसिरि).

It would be wrong to assume, however, that the mere singing of a kirtana by one of our great composers would be all that we need to do to establish communion with the Supreme Being. It is essential for the singer or musician to experience that transcendental emotion himself - this is indeed the true meaning of भाव. He has to forget himself - his ego - in the music to become परवक्ता. If he is not in a state of परवक्ता how can he hope to move his listeners to परवक्ता? If he can forget himself and put his heart and soul into the music, he can lift not only himself, but his entire audience, to the ultimate bliss, the bliss of union with the Infinite, which the poet describes as स्वर्गापवर्गमु.

To some extent, the musician's task in this regard is made easier by the genius and inspiration of our great composers, who have incorporated in each song what I would like to call a Supreme moment. For example, how many of us can fail to remember how the music soared when that great musician, the incomparable Ramanuja Iyengar, sang वासवादि सकल देव वंदिताय वरेण्याय or when my own guru sang जगमेले परमात्म! एवस्तो मोरळिडुदु. How many of us were moved to tears when he sang चित्तदीर्घकेंत मोडिरा !

If the first pre-requisite in the task of moving one's audience is for the musician to be moved himself one may ask: how can the musician be moved himself when, very often, he does not know the meaning of the words which he is pronouncing? What avails a musician if he is just mouthing words in Telugu, Kannada or Sanskrit, or for that matter in his native

Tamil, if he has no comprehension of those words, their meaning, their significance, their beauty? Let me plead with you all - my dear friends, who are the practitioners of this great Kalā (कला) which we call Sangita - please learn to pronounce every syllable properly ! Does not the poet say गीतार्थसु संगीतानंदसु ? Also please remember that a mispronunciation can change the meaning completely - for example - if नीकेदयराग were to be pronounced नीके दयराग the meaning would be exactly the opposite ! Another advantage of learning the meaning of every song would be that you would be able to avoid the solecism that is known as पदछेद.

One of the greatest attributes of our system of music, both in the Northern or Hindustani and the Southern or Carnatic tradition is the scope that it gives for the artiste to show his originality and imagination, or what we call his मनोवर्म. To begin with, there is Alapana of the raga itself. Then our great composers have so constructed their Kirtanas that, apart from the Sangatis which are to a large extent governed by tradition, and which are designed to enhance the musical content or the meaning of the melodic line, there is plenty of scope for innovation and imagination in the Neraval and the Kalpanaswara aspects. With so much scope already provided for, why do some of our musicians seek other avenues to show their originality? चकनि राजमार्गमुलुङ्ग संदुळ दूरनेले?

I am keenly aware of one of the handicaps of a rising generation of musicians - the virtual disappearance of the गुरुकुलवास way of learning music - where music was not so much learnt as imbibed! The poet says गुरुलेक एदुवंति गुणिकि तेलियाग बोदु. I believe, however, there is a remedy at hand, and the Music Academy, with the recent expansion of its premises and facilities, should be able to provide this remedy. It is to listen to the great performances available on recorded tape of the stalwarts of an earlier generation - not once, but again and again - so that their music is imbibed and eventually synthesized with the मनोभाव of each musician according to his lights.

It is fashionable for an older generation to decry the so called "death" of our great music. I do not belong to this group of mourners. Our music cannot, and will not, die. It is the business of all of us - musicians, listeners institutions, to cherish, preserve and propagate our great art form - Karnataka Sangeetam not forgetting allied arts like Bharata Natyam.

Let me end this address by invoking the blessings of the Lord on this illustrious gathering, so that the current series may long be remembered.

श्रेयो भूयात् सकल जनानाम्

— X —

Sri T. M. Thyagarajan's Presidential Address at the 55th Conference of the Music Academy

The following extracts from the thought-provoking Presidential address of Vidvan Sri T. M. Thyagarajan, Principal of the Govt. Music College of Madurai (Retired) and the foremost disciple of Sangitha Kalanidhi Dr. Semmangudi Srinivasa Iyer, at the opening of the 55th conference of the Music Academy held at Madras, will be read with interest. Sri Thyagarajan spoke in Tamil.—Ed.

Sri C. V. Narasimhan, Shri K. R. Sundaram Iyer, President of the Academy, Members of the Expert Committee, Sangita Vidwans and Vidushis and rasikas present.

I am grateful to the Music Academy for selecting me as the President of this year's Conference. I attribute this honour to the blessings of my two gurus, Sri Mahalingam Pillai (my father) and Dr. Semmangudi Srinivasa Iyer whom I salute on this occasion. I have accepted the onerous burden of presiding over this Conference so ably conducted all these years by the distinguished experts and committee members of the Academy, mainly in the hope that the management and the Vidwans will assist me fully in my tasks, so that together we may make this conference useful and successful.

At the outset, I wish to say a few things about Music itself.

Music Stems from Divinity

Music partakes of divinity which guides it from time to time. Both have a measure of identity. It is as infinite as God is. It may undergo changes but the more it

changes the more it remains fundamental. Music is immanent in Nature and has been in existence since God created man. Our Vedas are of the nature of music. The Cosmic Dance of Lord Siva, Tumburu Naradar's strains of music, Nandi's famed Maddalam, Goddess Saraswathi's immortal Veena, the divine flute of Lord Krishna all show that the great gods themselves are behind the evolution and growth of music from time immemorial. Next come the contributions of the famed Rulers, Maharajas, great vidwans and the mighty evolved souls of rishis, bhakthas and spiritual leaders. Saints have sung about temples and deities which therefore enjoy a special sanctity and popularity. It is even thus that music as its prime function, has exalted the God-head. Our Carnatic music is thus the foundation and taproot of all that is holy, artistic and sacrosanct in our religion.

Elements of Music

Sruthi, Ragam and Talam are the basic ingredients of our music and there is a measure for each of these elements. They have to be in perfect proportion—too much attention to raga, too little to sahithya

and excessive emphasis on swara singing detract from 'Purna Sangitha'.

Generally, the young Vidwans learn and sing well. We, the elders should take the role of being the thick outer covers of a book rather than become its pages.

Avoid short cuts

For all things, there is a prescribed standard route, as well as a 'short cut'. Hard work, *parampara* assets, wide range of 'padanthara', acquiring breadth of experience—these form the standard path, which if followed, takes one to enduring success and achievement. The short cut is just learning about 10 or 20 pieces and with a poor knowledge of lakshana, rush to the platform. Unfortunately these days, platforms to sing at are too easily come by. In the not too distant past, to obtain a chance to sing and then sing to the satisfaction of knowledgeable elders, were no easy things.

Taking Liberties

However, I wish to refer to some trends in music that are manifest during the last few years. I note that some vidwans and reviewers deprecate the method of elaborate singing of ragas based on their true swara kramas. I humbly submit that this is not a correct stand. In the old days as of now, elaboration of ragas is a common feature. But if one scrutinises carefully, one would find in the raga alapanas of 30 years back certain liberties taken with the swara Kramas in the name of 'Lakshya' and blurring of lines, say, between Sri raga and Manirangu, Durbar-Nayaki. Hari Khambodhi and Khamas, Janaranjani and Purnachandrika (allied ragas) not uncommon. Such a way of handling a raga may have gone down well with rasikas in those years. I am of the

opinion that general awareness of the subtle distinction between allied ragas is now of a far higher order than before and a musician who ignores this aspect will do so at his peril.

I am, however, alive to the fact that a different degree of licence is nowadays becoming apparent. It is to be regretted that, out of a desire to make a quick name or to pamper listeners, there is a tendency among rising vidwans to adopt new ways of singing, select pieces which have certainly not stood the test of time nor ever will. When we have not digested the heritage of the past, why turn to new things? I hope the Academy will not give encouragement to such undignified trends.

The two Disciplines

The relative merits of Gurukulavasam and institutional teaching of music are often discussed. There can be no two opinions on the fact that Gurukulavasa has helped many aspirants to grow in stature and to acquire an impressive potential for cutcheris, especially as the Guru himself will often help to project the pupil on to the stage. In present day conditions, however, Gurukulavasa is very difficult to perform because of constraints well-known or imaginable.

But on behalf of the institutions teaching music, of which there are quite a few in South India with a lot of good work to their credit, it must be conceded that they have these advantages :

- 50 or 60 pieces can be learnt in a short period — which is not possible under Gurukulavasa.
- Instruments can also be learnt, as the curriculum insists upon a subsidiary (e.g. Veena or Violin for a Vocalist etc).

(c) Sangitha Sastra is regularly taught in the music colleges by competent professors. Under Gurukulavasa, Lakshana Gnana had to be acquired separately afterwards.

(d) The music is taught in these colleges at a nominal fee and those who could not afford to study under a Vidwan have now an opportunity to be trained.

The Essential Credo

One thing, however was always there: the pupil who was content only to know what was taught - either by the Guru or at an institution - and never showed any push to extend the frontiers of his know-how, has never prospered under either discipline. What is taught can only be a foundation for progress into fresh pastures into the great field of music - constant research, hard practice, keenness to expand one's repertoire, with due humility and earnestness, will alone make one a full musician.

Revive Music in temples

The temples and their utsavas had provided great encouragement to Carnatic music in the old days. Thousands gathered to hear great Nadaswara Vidwans and Musicians perform and thereby gave great impetus to music. I must confess that this commendable practice is disappearing. Music originated from the God-head and to God we must go back, i.e. to the temples where the best of Carnatic music must be put across. Listeners also must hear the music bearing in mind its divine origin and character and the great *sadhana* of generations of great musicians. Only those who are steeped in it will know its true greatness and appeal. Other forms of music have only a cosmetic effect.

Duty of rasikas

When one comes out of a full-scale 'Purna' cutcheri, one would feel as if he

was coming out of a place of divine worship. In the old days, performances lasted many hours and yet were patiently listened to. These days, with all facilities, listeners are unable to sit beyond 2 hours. The explanation lies in both the listeners' lack of deference for the divine nature of our music and the fact that the Vidwans of yore were dedicated to the art, were 'upasakarakas' with great 'medavilasa' and artistic integrity.

We, Vidwans, should regard the wealth we acquire through music as a debt to be repaid in some form or other. 'Vidya dhana' is one such avenue of repayment.

The Right Encouragement

Finally, one request to Vidwans, rasis, critics and others: In every sphere, action of the right kind at the right moment is a must. In music, we must ensure that full encouragement is given to the deserving and up-coming young performer, just as we must set our face against encouragement to ambitious, shoddy, immature musicians.

Three Generations

My sangeetha parampara and this august Academy are closely linked for three generations: First, Umayalpuram Swaminatha Iyer, then his sishya Sri Maharajapuram Viswanatha Iyer and then, his Sishya Sri Semmangudi Srinivasa Iyer, my respected Guru, were recipients of the coveted title of 'Sangeetha Kalanidhi'. In each case the Guru was present to enjoy the proud spectacle of seeing his sishya thus honoured. And now, it is my humble self's turn to be blessed by my guru Dr. Semmangudi Srinivasa Iyer at this 55th Conference of the one and only great Academy for music.

I pray to the Almighty for making this Conference a great success.

20th Denember 1981.

"Korvyache Sahityache Jinus"

(Sara Bhoji's Bharata Natyam)

By

DR. SULOCHANA RAJENDRAN

Bombay

It was a dream come true for the renowned ballet choreographer-cum-Bharata Natya Guru, Acharya Parvati Kumar, when he stumbled some years ago on a dance classic, "Korvyache Sahityache Jinus" by King Serfoji II (1788-1832), the Maratha ruler of Tanjore who was a master of Sanskrit, Tamil, Telugu and Marathi languages. Published by the Saraswati Mahal Library, this work contained something very similar to what he had been dreaming of—'an entire Bharata Natya recital in one Raga'.

Here was a work that had an entire repertoire not only in one Raga but also in one Tala. And what is more, the compositions, numbering about 18 in a set called Nirupana, were all in Marathi, set to Carnatic Ragas and more or less equipped with swara-notations, jathi formulations, besides sahitya—a finished product just awaiting an 'Arangetram'.

With all that we have in the present day recitals, from Todaya-mangalam to Tillana, as formulated by the Tanjore Quartet, plus some which have either gone out of vogue or are retained only in the musical exercises, the Nirupana is a narrative of a single theme in the nature of Ekartha Nritya, stringing together 18-odd pieces each of which retains its individuality and forms a continuing link in the

whole scheme of unfoldment; hence the 'Korve' as the title of the work suggests.

The third Nirupana (Serfoji II had composed thirteen Nirupanas) that the Acharya plans to present on the 22nd January 82 at Tanjore at the very Durbar Hall of the royal-composer will be presented by Parul Jhaveri, a versatile pupil of a versatile Acharya.* It centres around an adolescent, bashful Mugda Nayika—one of the innumerable queens of Yadupati Krishna—being initiated into adulthood by an elderly harem-attendant. As such it is the 'sakhi' who performs throughout.

The Nirupana is in Pantuvarali set to Tisra Ata Tala, except the Kauttam (Kavuthvam) which is in the Adi Tala. To bring down the monotony in the melody, the 'eduppus', take-off, are from different notes and proceed according to the tenor of the number, though much would depend on the musician too to give them an inspiring touch! As for the Tala, it is in 'Melkalam' in one number, middle-tempo in another, Vilamba in yet another and so on. Some are in 'chatusra nadai', some in 'tisram', some in 'misram' and even 'sankirnam' is employed. And the complex rhythmic intricacies coupled with the choreographic ingenuity keep the nritta and abhinaya on an even keel, leaving some allowance to repetition. As to the variations of the Nayaki bhava—it has to be only suggestive, reflected in the 'sancharis' the sakhi does.

* Dr. Kapila Vatsayan, Joint Educational Adviser, Govt. of India, will be present. Mr. T. S. Parthasarathy would be Comper.

Following the benediction and prayer, "Jaya Jaya" and "Sharanu" the Nirupana starts with Alaru, similar to Alarippu. Sholla takes the place of Jathiswaram and literally follows the Jathi stance, followed by swara phrases—a practice that existed earlier but was altered later on into mere Jathi-based note composition to enhance its melodic quality.

Shabda that follows has the same structure as Shabdam woven in Mishra gathi. Herein starts the tutoring of the adolescent queen by the sakhi trying to kindle the fire of love in her.

Whereas the present-day recital includes either a Varnam or a Swarajathi, the Nirupana admits of both plus a Slokavarna. And though one is not able to comprehend the purpose of all the three being in it, the difference, however, is brought in the rendering. The Varna has all the elaborate sancharibhavas interspersed with intricate adavu kandigais, each choreographed in different gathi. The sancharis are invested with Nayika bhava like Swadhina-patrika, Kalahantarita, and Khanditha.

Swarajathi, sung in swaras followed by sahitya, is elaborate too, but no intricate nritta sequence is interwoven. And Slokavarna more or less displays a Purvanga of the Varnam, rounding off with Mukthayiswaram. The Sloka here is set to Tala, the Varna treatment eschews adavu kandigais. These three again do not come in a train but are sandwiched with Abhinayapada, Pada and Tillana.

Quite an exacting number in the Nirupana, next only to the Varna, is Jakkini—which has an important place in the Kuchipudi tradition, but is not to be found in Bharata Natyam.

Set in Tisra gathi, the sizzling rhythmic permutations make the nritta appear more complex, to soften which perhaps the abhinaya leans more towards Lokadharmi.

Geeta and Prabbanda—of music exercises—too, form part of the Nirupana. The purpose is not clear though. There is Triputa, rather Tripatha, comprising jathis, a benedictory couplet and swara stance. Last comes Kauttam (prior to the concluding 'Mangale') which these days opens a recital on an invocatory note.

With more than three years taken up for choreographing and for teaching, an absolute rapport between the guru and sishya has been established. In Parul Jhaveri one finds the thirst for research and dedication for 'presentation'. The three and half hour recital tires her not. She dances with a relish. Pleasantly made with expressive features and figure, she is an asset to the Tanjavur Nirtyashala which the Acharya runs. One of his dedicated disciples Sucheta Bhide is a well known dancer in the field and has presented select Padas and Darus of the Maratha rulers.

It is however not known if the Nirupanas were performed during the time of the Maratha rulers. There seems to be no evidence, documentary or otherwise. Chronologically, the Nirupanas precede the concert tradition the Tanjore Quartet consolidated. How much these traditional compositions have retained in form and substance the individual items of the Nirupanas is not clear. But that they differ in enunciation, Raga, Tala and in the latent bhava, is quite evident. Each has an independent entity—only the three elements of Nritta, Nritya, Natya being retained in that order with a dynamic finale.

Sparks from the Anvil

The 1981-82 annual festivals and conferences in Madras City were a treat for the ear and the intellect. The music had more or less the same monotonous quality as in previous years. But the speeches and the discussions were often original, penetrative and informative in character, providing much food for thought both to the expert and the layman. The only snag was that one had to take in too much over too little time—it was a veritable cascade! They cannot all be described here for reasons of space. Only a brief summary of the more worthwhile events is therefore possible, as stated below.

ADDRESSES

Mr. C. V. Narasimhan's inaugural address (reproduced in this issue) at the Music Academy's 55th Conference was notable for its erudition and emphasis on the spiritual and emotional aspects of Carnatic music. As Dr. O. W. Holmes said, "A thought is often original, though it has been uttered a hundred times—it has come over a new route, by a new and express train of associations".

Sri T. M. Thiagarajan's presidential speech was direct and incisive, containing some original ideas on teaching of music, besides an earnest plea for lakshya and lakshana aspects being in balance and encouragement to deserving musicians alone.

Dr. T. Balasaraswathi in her Inaugural at the Indian Fine Arts Society, hit out boldly against dilettantism in Bharatham. As an exposure of the "social" evils cur-

rently lowering the quality of dance, it was an A-grade script. The speech is reproduced *in extenso* in this issue for its moral courage.

Dr. S. Ramanathan's speech at the opening of the Annual Conference of the Tamil Isai Sangam was an epitome of analytical scholarship based on his profound knowledge of the origin and development of Tamil Isai especially since the 7th Century.

Dr. Kapila Vatsayan, who inaugurated the First Natya Kala Conference jointly organised by the Krishna Gana Sabha and the Bhulabhai Memorial Institute, Bombay made a fervent plea for national integration through dance and music. With characteristic eloquence suffused with genuine emotion, she regretted the break down of the forces of artistic integration in the last few centuries and appealed for revival.

She also conferred the title of "Nritya Chhudamani" on Professor C. V. Chandrasekhar, Principal, College of Indian Music, Dance and Drama, M. S. University, Baroda. The recipient of the title is the first male dance artiste to be honoured thus, as Mr. T.S. Parthasarathy in a commendatory speech, aptly pointed out.

DISCUSSIONS AND DEMONSTRATIONS

A separate issue will be required to portray all the discussions and demonstrations held at the Music Academy

(foremost, as usual), the Indian Fine Arts Society, the Krishna Gana Sabha (only dance forms) the Tamil Isai Sangam. A few of the more significant items are given below.

MUSIC ACADEMY

S. R. Janakiraman's lecture—demonstration on the theme of an analytical study of Tyagaraja's music was a *tour de force* both for the originality of the paper and the demonstrative aspects. In his view, Tyagaraja summarised the past and embodied the future, of music evolution.

S. Rajam's stout defence of vivadi melas and actual singing of some must have dispelled any misgiving about their auspicious and musical character.

Nookala Satyanarayana's comparative essay of Carnatic and Hindusthani ragas brought out the role played by gamakas in making them seem apart from each other. Also, oscillations of swaras varied in the two systems.

T. V. Rajagopalan in his paper traced the evolution of the 72-mela raga system by Venkamatmakhi, with a 16 swara octave i.e., 4 additional notes over the traditional 12 and observed that not all were really ragas capable of a full bhava. He stressed the aesthetic appeal aspect of ragas.

B. V. K. Sastry, the veteran musicologist and art critic of Karnataka, gave a highly enjoyable, thought provoking talk on music conveyed through inscriptions and paintings the Ragamala paintings of Rajasthan, for example. He showed, with slides, how the latter depicted not only ragas but sthayi, sruti, murchana, swaras, talas etc.

Dr. S. Venkatasubrahmanya Iyer presented a cross-section of Nilakanta Sivan's devotional compositions (1839—1900), including kritis, thevarams, bhajans etc.

Nirmala Ramachandran gave a delectable talk and demonstration on PadaVar-nas, observing that they bring out the best aspects of *nritta* and *nritya*. In her view, the Tanjore Quartet may have remodelled the old dance patterns to make them artistic and suitable for Bharatham as we know it today.

William Jackson of Harvard University, currently doing research in India, in his talk made the point that Tyagaraja's music was literally a digest of the music of his forebears like Annamacharya, Ramadasa, Narayana Theertha, but yet struck out on many new paths that have made his kritis, operas etc. a perennial pleasure.

Dr. S. Ramanathan's paper on Subramanya Bharathi's musical ethos and the demonstration of his compositions revealed his great musical stature. Bharathi was a close friend of Subbarama Dikshitar of "Sampradayani" fame and the latter's music probably rubbed off on Bharathi too, he said.

T. M. Thiagarajan's demonstration was confined to proving that some compositions of Tiruvarur Ramaswami Pillai (composer of the famous songs "Ekkalatilum" (Purvikalyani), "Jagadishwari" (Mohanam) were being wrongly credited to others and the injustice should be remedied.

Michael Nixon's renderings of Govindaswami Iyah's long Mohana Varnam was a tribute to his assiduous research on the work of the composer and his good grasp of the music of the varnam.

[The above does not purport to be a complete account of the discussions that took place. And no reflection is intended on those not referred to above—Ed.]

Kālidāsa and the Harmonious Peacocks— A Tonic Note *

By

JONATHAN KATZ

Keeper, Indian Institute Library (Dept., of the Bodleian Library), Oxford

The understandably frequent appearances of peacocks and their related motifs in Sanskrit literature have given rise to several studies.¹ Kālidāsa shares with other poets a fond enthusiasm for the bird,² and at one point in the first sarga of the Raghuvamśa³ a scene is depicted in which the presence of peacocks provides a particularly harmonious comment on the journey of Dilīpa and Sudakṣiṇā to the hermitage of Vasiṣṭha. The deep but pleasant rumbling of their chariot (Ragh. I. 36) is likened to that of a cloud of the rainy season; the chariot bears the royal couple while the cloud bears Lightning and Airāvata:

*snigdhaḡambhīranirghoṣam
ekam syandanam āsthitau |
prāvṛṣeṇyam payovāham
vidyudairāvatāv iva ||*

The image, assisted by a description of fragrant breezes and gently shaking trees (I. 38), is carried further into I. 39; the effectiveness of the latter verse thus depends in part on the scene just depicted, and is not a purely self-sufficient "vignette". Furthermore the image now presented must be seen

in an increasingly amorous context; this is emphasized by a series of poetic figures involving the contribution of various scenes of nature, all mirroring, as it were, the closeness and affection of the royal couple. In this episode the individual verses, syntactically and formally complete in themselves, make up a composite picture of intricate beauty. The figure of the peacock frequently accompanies the union of lovers in Indian poetry and folk literature, and conversely occurs as symbol of the absent or separated lover; the association is used with some force by Kālidāsa in Ragh. 13.27, where the lovely cry of the birds is intolerable for Hari while he is separated from his wife:

*gandhaś ca dhārāhatapalvalānām
kādambam ardhodgatakesaram ca |
snigdhaś ca kekāḥ śikhinām babhūvur
yasminn asahyāni vinā tvayā me ||*

In this and the previous verse the peacocks are again placed also in the more elaborate context of their natural surroundings, in which the clouds pour forth new showers of rain in sympathy with Hari's tears.

* Paper at the Seminar, Valedictory function of the Birth-Centenary of Prof. Kuppuswami Sastri held at the Kuppuswamy Sastri Research Institute, Madras, on 1st November 1981.

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The scene, then, in 1. 39 is preluded by the thunder-like (but none the less attractive, *snigdha*) sound of the chariot, and the usual reaction of peacocks to thunder is provoked by the rattle of the wheels:

[The couple ride along]

manobhirāmāḥ śṛṇvantau

rathanemisvanonmukhaiḥ |

ṣaḍjasamvādinīḥ kekā

dvidhā bhinnāḥ śikhaṇḍibhiḥ ||

The general association of the peacock and music is a commonplace and is depicted in various ways; at a later period the obvious musical connotations of the peacock dance at the start of the rainy season, together with the amorous and passionate associations noted above, give rise to some of the most evocative of the *rāga-ālā* icons, and the complex of associations is present in this verse. Kālidāsa's virtuosic handling of technical *sāstric* material in the field of music is now at work. We may note that there is not always a necessary connection between such material and the normal preoccupations of musical performers and listeners; the ample musical references throughout Kālidāsa's works⁴ show on the one hand a concern for musical practice and on the other a knowledge of technical *saṅgītaśāstra*, the Sanskrit literature of which developed alongside, and sometimes independently from, purely practical concerns, as well as showing a willingness to borrow some concepts and methods from other *śāstras*; indeed the distinction between the two kinds of expertise is sometimes insufficiently stressed.

To return to our verse, we find the cries (*kekāḥ*) of the peacocks are "divided twofold" (*dvidhā bhinnāḥ*). Differing interpretations have been offered. Mallinātha takes the primary twofold division as that of the note

ṣaḍja : *śuddhaviṣṭabhedenāviṣṭāvasthāyām cyutācyutabhedenā vā ṣaḍjo dvividhaḥ | tatsād-ṛṣyāt kekā api dvidhā bhinnā ity ucyate |*. According to this construction, then, the peacocks' calls, because they resemble the note *ṣaḍja* (the tonic, *sa*, or first degree of the scale), are divided in two, and hence become pleasing to the royal couple; in musical theory there are two kinds of *ṣaḍja*, variously termed *śuddha* and *vikṛta* or *acyuta* and *cyuta*. For other commentators the peacocks' calls are themselves independently divided twofold; certainly there appears to be some suggestion that the birds are themselves *producing* double notes, for they are made the agents, not merely the possessors, of the sound and its splitting (*śikhaṇḍibhiḥ* and not *śikhaṇḍinām*). The division is variously explained by these commentators as that between male and female birds, or between the different and contrasting reactions they have to the passing chariot and passengers (*mahājanadarśanajantavismayabhayābhyām snigdhadīptabhedenā dvidhā bhinnāḥ | "vismayād bhavati snigdhobhayād dīpta udāhṛta" iti |*) or even between the syllables of the onomatopoeic term *kekāḥ*. In any case, divided the sounds are, and in their division they are said to be *ṣaḍjasamvādinīḥ*. Mallinātha merely glosses what he considers the primary meaning of *samvādinīḥ* with *śaḍśīḥ*, "similar to", or "resembling", and thereby ignores the latent musical reference of "consonance" or "harmony".

There may also be here an additional suggestion of "scurrying together", and hence unity in diversity, for it is in this construction alone that the peacocks are actually *producing* the note *ṣaḍja*, with which in the classical treatises of musicology they are normally associated. (Mallinātha quotes the post-Kālidāsa author Maṭaṅga—*ṣaḍjam mayūro vadati*—but also earlier writers such as Kōhala, whom Maṭaṅga is in fact following⁵,

and the author of the Nāradyaśikṣā expound classificatory systems in which birds and animals are associated with the different *svaras* of the scale; even where in other details the lists vary, the peacock | *sa* association seems constant. In the case of the musical note itself, the division to which Mallinātha refers is certainly relevant. The interval of two *śrutis* separates the primary or "pure" note (*śuddha* or *acyuta*) from its "altered" (*vikṛta*) or "fallen", i.e., lowered (*cyuta*) form; the later classic of musicology, the Saṅgitaratnākara of Śārṅgadeva (I. iii. 40), defines this clearly as the first of the series of *vikṛta* *svaras*:

*cyuto 'cyuto dvidhā ṣaḍjo
dviśrutirvikṛto bhavet |*⁷

The theory is of course older than the Saṅgitaratnākara, and possibly there was a convenient śloka-definition, a prototype to that of Śārṅgadeva, which Kālidāsa had in mind, though in surviving texts indisputably earlier than Kālidāsa this appears not to occur. The two notes would of course not be sounded together, and if they were the resultant sound would be dissonant in the extreme⁸. To assume, therefore, that it is merely the ṣaḍja note which makes the birds' calls *dvidhā bhinnāḥ* is not only prosaic, but makes little sense in terms of musical theory; in any case ṣaḍja is only one of several notes which could be so modified. On the other hand a suggested comparison of two kinds of twofold division, that of the peacock-calls and that of the note *sa* in musical theory, gives an extra level to the imagery of the verse.

REFERENCES

¹ See especially "Peacock: the national bird of India" by J. P. Thaker, in the Journal of the Oriental Institute, Baroda, Vol. XII, p. 425. Some derivative studies have appeared since the publication of Thaker's paper.

² See J. P. Thaker, op. cit. Also "Kālidāsa: poet of nature" by Mary B. Harris, Boston 1936, and "Kālidāsa, his style and his times" (ch. 19) by S. A. Sabnis, Bombay 1966.

³ The text cited in this article is the critical edition of G. R. Nandargikar, Bombay 1897.

⁴ See G. N. Majumdar, "Kālidāsa and music" (Annals of the Bhandarkar Oriental Research Institute, Vol. VII, pp. 17-28); K. V. Ramachandran, "Kālidāsa and music" Journal of the U. P. Historical Society, Vol. XXII, (1949), pp. 94-101; Acharya Bṛhaspati "Kālidās aur saṅgīt" (Saṅgīt, Vol. XXXIII, no. 9, pp. 3-6.)

⁵ Fanciful etymologies are given by the commentators. The word is apparently a Dravidian loan; see Burrow, Bulletin of the School of Oriental and African Studies, London, Vol. XII, p. 375.

⁶ See the edition of K. Sāmbaśiva Śāstri, Trivandrum, 1928, pp. 12-13.

⁷ See the edition of R. K. Shringy and Prem Lata Sharma, Delhi 1978, pp. 141 ff.

⁸ T. L. Venkatarama Aiyar, "The musical element in Kālidāsa" (Journal of Oriental Research, Madras, Vol. IV, (1930), pp. 351-65), resorts to a clever but contrived explanation that the peacocks glide into the note *sa* from the lower note *ni*. Otherwise his explanation is merely taken from Mallinātha.

The musical messenger of God

By

S. PARTHASARATHY

During his life time, Thyagaraja had nothing but harassment from people around and was hardly known except to his sishyas. It was only after decades of his passing away his merit was recognised.

He has come to be remembered as one of the Musical Trinity. To some he is the saint-bard of Tiruvayyaru; to others he is Valmiki amsa. In fact he is believed to have composed as many kritis as the sage Valmiki's verses. Some would like to call him Narada-amsa. But the more one studies his kritis, the saṁhita and sangita, Thyagaraja would seem to be a Rama-bhakta of 100% purity as Hanuman was. Hanuman was a messenger of Rama, carrying news of Rama to Sita. Thyagaraja was also a messenger from God born with a mission to be fulfilled on this earth. In his kriti in "Ganavaridhi" raga, Thyagaraja says :

"Muninee vanathichchina panulu
asakoni manasanaraka nidhanmuga
Tsalpinanu - Dayajoochutuku
Idi velara dasarathi"

(The job you had entrusted to me has been completed slowly, patiently and conscientiously. Now is the time for you, Rama, to bestow your grace and take me)

A Missionary

Thyagaraja belonged to the group of missionaries who preached the merit of

"namasankirtana" in this Kaliyuga as a path to realisation. He stressed the value of bhakti, which combined with sangita would take man on to Sanmarga. He is the only composer who has devoted a number of his kritis to the subject of sangita—what it is, how nada gives birth to pranava omkara, and ultimately the seven swaras. In fact his ishta devata, Sri Rama, whom he considered as the "para-brahmam" (even above the Trinity of Vishnu, Siva and Brahma) is described by him as Nada in human form. Rama nama had a special fascination for him, the recitation of 96 crores of which brought him the vision of the Godhead. In the Saurashtra Mangalam he prays for mangalam for "nama Rupa" — 'Nama' gets its 'rupa' (shape) only by sounding it.

Nada Upasakas

Sangita, according to Thyagaraja, is an offering to God. There is nothing that pleases God as sath-sangita. He pays obeisance to those mahatmas who constantly think of 'Rama', chant his name and sing in praise of his 'Kalyana Gunas'. Among those whom Thyagaraja lists as Nada Upasakas are Sankara, Narayana, Brahma; those who have understood Sama veda and the seven swaras constituting nada; Lakshmi, Parvathi, Saraswathi, Narada, Indra, Bharata, Kashyapa, Chandikeswara, Anjaneya, Subrahmanya, Ganapathi, Markandeya, Agastya, Thumburu, Someswara, Sarngadeva, Nandideva; and all those who have delved deep in the

ocean of Brahmananda and unravelled its mysteries.

In a Sri raga kriti he says that only the person who enthrone Rama on a pedestal adorned with *nada* and *swara* and showers the flowers of his "nama" on Him and worships Him, has made his life on earth worth while. In his Garudadwani piece, he says that one who does not swim in the ocean of Sangita Gnana (which is Brahmananda) is a burden on earth. He reiterates the same idea in his kriti "Nee bhakti" (Jayamanohari raga).

Misuse of Sangitha

Present day sangita is a far cry from this ideal. What is ironic is that sangita with which Thyagaraja would not stoop to praise an ordinary mortal, is being used as a corrupting agent. Thyagaraja asked "which will give you lasting bliss, money or service to Rama?" He shunned wealth but now his song "Nidhi tsala sukhama" is sung for negotiated lucre.

Bhakti and Sangita

One other factor emphasised by Thyagaraja was *bhakti* as a necessary adjunct of sangita. "Sangita sastra gnanamu" would also take you to "sarupya", he says. In a Sankarabharana piece he asks for the *bhiksha* of Rama bhakti. He asserts that only bhakti mixed with the nectar of swara and raga can give swarga and moksha. The realisation of the origin of "nada" at the "mooladhara" would itself take you to moksha. So also the knowledge of the centres where the seven swaras originate will carry one to moksha. But his idea of raga is certainly not the one current with us. There is thus a mine of information on nada, sangita, swara, kriti etc. in Thyaga-

raja's utterances. But as in other walks of life, who bothers now? I was not shocked but amused to hear that one of our of leading Vidwans recently said that his own kritis were not inferior to Thyagaraja's and that in a few years his picture will replace Thyagaraja's in every place!

Fusion of Raga, Tala with Bhakti

Thyagaraja's Kritis have several merits, raga-wise, poetry-wise, tala-wise etc. But one aspect has struck me as unique. Bhakti being the central theme of his songs, most of them reflect a bhakta's feelings and emotions—meditating, singing. His praises, joy at the first sign of divine light, sorrow and dejection when the light disappears, getting upset at the indifference shown to him and as a result, taking the liberty of asking Him in child-like simplicity, what would He lose if He did show Himself; sometimes getting into an introspective mood and trying to analyse and find out if he has not proved himself worthy of Rama's grace.

All these and more are reflected in the ragas used by him—one raga depicting different moods and different ragas reflecting the same mood. The way the Sahitya and sangita unite is something that has to be enjoyed individually and subjectively. How even ragas with vivadi swaras reflect those moods is a thrill to be experienced and cannot be described in words. This only underlines the need to do our utmost to preserve the authentic "pata" of Thyagaraja's kritis and at least stop foisting our music on his sahitya. I venture to say that the authenticity of a pata could be determined by the rendering, raga, tala, tempo etc.

His Grace

A word about Thyagaraja's personality here is relevant. In his Devagandhari piece "Koluvaivunnade", the scene he describes of Vaikunta, with the Lord bestowing His grace to those who have placed faith in Him and Thyagaraja offering him betel leaves now and then, is beyond words. The Navarasekannada Kriti "Palukukanta" refers to Rama's exchange of words with Thyagaraja while enjoying the music and dance of divine damsels. In the Samanta kriti ("Satthaleni dinamu") he wails how even in the first quarter of Kali yuga, bhakti for father, mother, guru and God is ebbing away. In the Kriti, "Kalinarulaku" (Kuntala Varali) he indicates what a difficult task had been assigned to him of explaining His 'mahima' to men of this Kaliyuga. It is like throwing pearls before swine, he says. The hero of our piece

was thus no ordinary mortal. Hew as a nitya soori serving God incessantly.

The Great Fall

Sangita has undoubtedly lost its higher values by becoming a marketable commodity. But at least one need not totally forget that it is much more than entertainment *prima facie*. If the singer gets *atmartha* satisfaction, the listener too is bound to forget himself. Sangita will not be sangita if it does not touch one's heart. Let us join with Sri Thyagaraja and shower different kinds of flowers (including the *hrud kumuda*) on Sri Rama, singing

"Ennarani janana maranamulu
lekunta Manasara Thyagaraja
nuthunipaini poola Tsallare"

and praying for liberation from the endless cycles of births and deaths.

THE TRUE SANGEET BHAKTA

"When I play, my mind forgets all the realities of the external world and is turned inward right into my innermost self where God dwells. I play for Him only. One life-time is not enough to master this unlimited art.

Musical notes must be so pure and perfect that they should melt your heart and make the tears flow. In spite of a century devoted to the pursuit of music, I have been able to touch such perfect notes only twice or thrice in my life. At such moments, I have experienced a state of rare mental bliss and sensed a pink brilliance before my mental eyes".—USTAD ALAUDDIN KHAN (1862-1972).

Cultural Scene—Bombay

By

Dr. SULOCHANA RAJENDARAN

Like any other year, the cultural season in Bombay started with a bang, with the 11-day Shanmukhananda Sabha Festival in October followed by an 8-day Bharatiya Fete in November and the 4-day Drama Festival of the Bombay Tamil Sangham in December. In between, the Rasika Ranjani Sabha at Ghatkopar had its festival too. In line with the present trend, the festivals had a larger share of dramas as against the other two segments (Music and Dance) though as habits die hard, they were still bannered "Music-Dance-Drama". Shanmukhananda and Bharatiya each featured six dramas against one dance recital and while the former presented three music programmes, the latter had only one.

Of the three music recitals at the Shanmukhananda's Annual, credit must go to that of the veteran, Dr. S. Ramanathan, not because of his seniority or erudition but because of the balance and placidity he displayed, bringing to the fore the compelling strength and beauty of the compositions clad in melodic fabric and their spiritual import. "Neelayadhakshi" (Pharaz), "Bhajana Seyaraadaa" (Atana), "Teliyaleru Rama" (Dhenuka) were renditions marked by depth and aesthetic touches, though "Dorakuna" towered up in a leisurely pace to make a true 'seva' in the niraval.

For all his striking academic leanings, Dr. Ramanathan dazzles many as a performer. His Khambhoji Ragam-Tanam-

Pallavi, phased through fine technique with spontaneous ease, was a crowning piece. The yathi vinyasa for lyrical elaboration and laya vinyasa that carried such elaboration in varying paces made a common pallavi "Erana Sami pagavaru Bodhincharo" a brilliant treat for the ear.

Quite excited was Maharajapuram Santhanam who was to emplane for a concert tour abroad soon after the 'cutcheri'. There was a hurry in doing a Raga picture or rendering a kriti, though he did not do away with the niraval explorations. They too registered some speed. What was more glaring was the 'melodic whisperings' that tampered with the poise and polish. Besides a number of devotionals, he pictured Gamakakriya ("Kasi Visalakshi", Todi ("Dasarathe") and Shanmukhapriya, the main Raga full of frescoed designs.

To both the performers, Lalgudi Jayaraman and Umayalpuram Sivaraman provided 'pucca' accompaniments on the violin and mridangam respectively, substantially adding to the weight of the recitals.

The third was a duo-singing by Radha-Jayalakshmi—a recital that went off mostly in "Durita Kala".

In the drama series Kala Nilayam's staging of Savi's "Washingtonil Thirumanam", Marina's "Skylab Sammandi" and "Imaigal" were hilarious hits and

projected acting prowess. The other three—"Sathya Peedam", "Mudal Mariyadai" and "Imaigal" by Shanti Niketan troupe, though with a serious note, evoked mixed reaction.

After Padma Subramaniam's "Jaya Jaya Shankara", it is now Chitra Viswesvaran's "Devi Ashtarasamalika." Adi Sankara's Works and verses are ever a fount for a dancer of 'vision' to venture into creative choreography. And to those who have been accustomed to Chitra as a Bharata Natyam soloist, her maiden endeavour of a ballet comes as a pleasant revelation. Her capacity for compilation, choreography and communication has widened with this venture.

Though not choreographed into a composite story with sequential perception or dramatic import, the Ashta Rasas visualising Devi through various depictions made a compact presentation, for which a well-knit compilation of select verses from Sundryalahari, Thiruvilayadalpuranam, excerpts from Ashtakams, Ottam thullal etc., composed in apt melodic settings form an authentic base.

Chitra in the main role of Devi, exuding the various rasas, excelled in her dances, while her student-troupe rose up in rhyme and rhythm to add to the dramatic momentum. Musicians-Madurai Sethuraman and Seetha Subramanyam gave a lilting musical backdrop. A little editing should make the production a more viable visual essay.

In the Bharatiya festival, the only musical programme (K. V. Narayana-swamy) scored over the rest of the presentation. A pleasant calm pervaded the Auditorium as he sang following the unveiling of the portrait of the mridangam wiz-

ard, the late Palghat Mani Iyer, touching the soul of the sabitya with intuitive engrossment. In the recital Atana ("Ela nee dayaraadu") glowed in its divine grace, Mohanam ("Evarura") enchanted without frills, Ritigowala ("Sadguru Swamiki") set a solemn pace and Kirvani ("Kalikiyuntegada") dwelt poignantly while the ragamalika Pallavi made an epitome of his musical impulses and virtues. Accompanying him were T. N. Krishnan (Violin), Palaghat Raghu (Mridangam) and V. Nagarajan (Kanjira) who toed his stride with absolute rapport.

In the dance sector too, it was music that scored high. However chic Protima Bedi's sculpturesque freeze could come to life and her abhinaya shine with a dramatic touch in the Odissi it was Asit Desai's vocal resonance that stole the hearts of the audience. Whether it was sheer 'Swara-jathi' combine, the Pallavi, or a lyrical composition, he was full of evocation in lending an aural vision of the melody and words.

The Stage Creations and Natakapriya which staged three plays each represented the modern trend that is sweeping theatre art. Audiences showed signs of fatigue and listlessness as the plays by Natakapriya, "One More Exorcist" "Saadal Illayel Kaadal" and "Kadula Poo" wore off their taste. The Stage Creations, earlier however displayed acting prowess in their creations, "Siriththukkonde Azbugirom," "Thannai Thaane" and "Pati Patni aur Maa" with Kaaththaadi Ramamurthy in the lead. The plays had uniformly two sections, the first comprising almost a full story rounding off at the intermission with necessary suspense a story required. But what followed after amounted to contrivances 'ordered' to stretch and fill the time.

Talking of dramas, one could not help admiring the efforts of the Heron Theatres in culling out 'Subjects' unexplored—though the themes were mythological and banked heavily on gorgeous settings, costumes and trick lighting, with the characters speaking more from the literary 'leaves'.

It was a bold venture to have tackled a much avoided character as "Saneeswarar", though the latter had not left the organisers and the theatre group without the feel of his 'pinch'. The unavoidable change of venue from Shanmukhananda Hall to an open theatre meant a lot of strain, physically and financially to all concerned. Yet undaunted, they went through three of the four (one, Valmiki having already been enacted in the hall) "Subramanya Bharathiyar". and "Saneeswarar" I and II which were well received, though the sound system was not satisfactory and some cast, especially the females, were of heavy build and not suited to the roles of the goddesses they portrayed. Proving the common belief that Saneeswarar is the personification of evil fallacious, the play tries to drive home the truth that he is also the doer of good, and the truth revealed not before he is cast in his commonly believed mould viz master of fate, the evil-doer—that is dreaded.

The credit for this imaginative production goes to "Sreekavi" who had done intense research on this controversial character. Though a number of his troupe-members delivered their dialogue, it was Heron Ramaswamy's spirited acting that heightened the tempo of the play.

The maiden performance of 'Bharathi' in Bombay during the birth centenary of the patriot-poet was laudable.

The Rasika Ranjani Sabha celebrated its annual festival at the Garodia Nagar

School grounds with Natakapriya's dramas, Kuchipudi Solo dances by Vempatti Chinna Sathyam's select students Padma Vijayanagar, Bala and Shashikala and a melodious Clarinet by A. K. G. Natarajan, concluding with a 'ghaathra' Concert by D. K. Pattammal.

Not an insignificant achievement it was that two of the city's teenage-instrumentalists, C. V. Jayashree and Sriram Parasuram bagged the first prizes for Carnatic veena and violin respectively in the A.I.R. competitions. While the former registered steady progress since some years now, the latter even as a child made his stamp, as a soloist on the concert platform. He has at his command an impeccable fingering, a delicate bowing and an imaginative flourish. That he is proficient in Hindustani music as well was proved by his winning the second prize for Hindusthani instrumental in the same competition. Given intense coaching and diligent 'Riyaz' these two artistes should certainly shine.

It was a day to cherish—an unassuming Guru sitting enraptured as his chela, a child-artist played the strokes and strides on the Mridangam before a packed audience of vidwans and connoisseurs with an assertive competence. The child-artist Balaji trained under Mridangam vidwan Tiruchi Raghava Iyer, played with proficiency and 'punch' accompanying no less an artiste than T.N. Krishnan in a violin solo that Sunday morning at the Shanmukhananda Mini Hall.

Incidentally, the recital brought into 'focus' a hall that was sound enough for chamber music and such other endeavours to present youngsters before a gathering of well-informed audience.

Judging from the gathering of vidwans, old and young, and art lovers, one was reminded of the "golden" days when performing talents were brought to lime-light after going through such 'graduation tests' before a select gathering of scholars and vidwans. To revive this in the environs of the cosy mini-Shanmukhananda would be ideal.

Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR

Academic sessions

Vidwan R. K. Srikantan, the well-known vocalist of Bangalore, presided over the thirteenth annual music conference and festival of the Bangalore Gayana Samaja from the 1st to 8th of November this year. The conference was inaugurated by Dr. V. K. Gokak, an eminent educationist. On the concluding day Mr. T. S. Parthasarathy, the Secretary of the Music Academy, Madras, delivered the valedictory address and presented the title 'Sangita Kala Ratna' to R. K. Srikantan. Dr. Semmangudi Srinivasa Iyer unveiled a portrait of the well-known Harikatha vidwan Sri T. S. Balakrishna Sastri.

As usual, this year also, the conference had three sessions: the Experts' meet in the mornings, concerts of 90 minutes duration by junior artistes and those by established artistes of reputation, to ensure collection at the box-office. The latter naturally drew huge crowds on most of the days. The music festival began with a delightful concert by the Prima Donna of Carnatic music, Dr. M. S. Subbulakshmi and concluded with another remarkable concert by Dr. Semmangudi Srinivasa Iyer. In between figured Palghat K. V. Narayanaswami, R. K. Srikantan, K. J. Jesudas, T. N. Seshagopalan and Dr. V. Doreswami Iyenger accompanied by Lalgudi Jayaraman on the violin. There was also a Jugalbandi with two stalwart violinists of the Carnataki and Hindusthani system—to wit, M. S. Gopalakrishnan and V. G. Jog. These concerts, by and large, followed a pattern and satisfied the fans of the artistes concerned.

Some of the interesting lecture-demonstrations are indicated in this resume. Smt. K. S. Nirmala Devi, Producer, A. I. R., Bangalore, gave a very lucid and informative talk on the 'Sampradaya Hadugalu' (traditional songs) of Karnataka. She made out that while the authorship of these songs is not known, they furnished enough material about local traditions, in all matters connected with the life of a person from pregnancy, birth, Chowla, Upanayana, wedding, etc. She also pleaded for their preservation as part of our folk tradition. A group of ladies sang some selections in their traditional tunes—simple, direct and effective. Dr. V. Doreswami Iyengar, assisted by his son D. Balakrishna, demonstrated on the veena, some rare swara-jathis, in support of his talk on the subject.

The eagerly awaited interview with Dr. Semmangudi did not materialise as the maestro could not make the trip to Bangalore. The void was, in a way, filled by a talk on musical traditions, styles, concert technique etc., as gathered from his talks with Ariyakudi, Maharajapuram, G. N. B., Semmangudi, T. Chowdiah, Palghat Mani Iyer etc., by T. B. Narasimhachar. Sri T. N. Padmanabhan gave an interesting talk on 'Tyagaraja Ramayana Darsanam' with some vocalists rendering some selected songs of Tyagaraja. Vidwan M. Cheluvarayasu of Mysore spoke about 'Bhakti yoga as propounded by Sri Tyagarajaswamin in his Ghana Raga Pancharatna' krithis.

Vidwan A. D. Zachariah, a well-known violinist, gave an interesting lecture-demonstration about the place of harmonium in Carnatic music and illustrated its possibilities by playing thereon ragas like Yedukulakambodi, Begada, Neelambari, etc., generally considered difficult of being rendered, bringing out the appropriate raga bhava effectively. He said that it is not so much the instrument that is at fault but the artiste who has to bring out the raga bhava. Vidwan T. M. Tyagarajan, the President of the Music Academy conference, spoke about and sang some rare krithis in rare ragas. Dr. S. Ramanathan spoke about the classical ragas of Carnatic music derived from Tamil folk music and used by the Trinity in their compositions. Dr. Wasant Kawali traced the growth of Hindusthani music and argued convincingly that it is wrong on the part of some to categorise it as Muslim music just because many muslims have contributed to its growth. He pointed out that Islam is against music as such but the Muslim/Mughal rulers, in their anxiety to spread their religion in India, did avail themselves of the Indian musical knowledge, introducing into it some specific features of Persian music. Dr. G. Varadaraja Rao detailed the scope for tracing material for musical operas in the compositions of the Haridasas. The large attendance at these academic sessions was indicative of the growing awareness of the music-loving public to supplement their practical knowledge with theoretical subtleties of music based on researches.

Anniversary festival

On 18-11-'81 the prestigious Chowdiah Kalakshetra was inaugurated and thrown open to the public. Since then several institutions have been maintaining a busy schedule with varied cultural activities, therein providing the urbanite with the needed relaxation and enter-

tainment. To celebrate the first anniversary of this function, the Academy of Music held a eight-day music and dance festival from 15th to 22nd November. Dr. Semmangudi figured in this series also as evidence of his extraordinary popularity. He explained that it was his attachment and tribute to the memory of T. Chowdiah who was his senior and had accompanied him in hundreds of successful concerts. Sheik Chinnamoulana, Rudrapatnam Brothers, Bombay Sisters, a harikatha by T. S. Balakrishna Sastri, Emani Sankara Sastri in a solo veena as also in a Jugalbandi with M. S. Gopalakrishnan, a Kuchipudi dance by Manju Bhargavi of 'Sankarabharanam' fame and a Kannada film 'Hamsa Geethe' with outstanding music provided by Dr. Balamuralikrishna and other professional musicians were the other fare.

Secretary felicitated

The Malleswaram Sangita Sabha, the second oldest and leading Sangita Sabha in Bangalore got up a public function on the 29th of November last to felicitate its Hon. Secretary, Sri E. N. Sitaraman, on his continuous tenure as Secretary for over 25 years. Dr. M. L. Vasanthakumari, Dr. V. Doreswami Iyengar and others spoke about the personality of Sri Sitaraman. Sri T. S. Rajam of T. V. S. group, who was the chief guest, presented Sri Sitaraman with a memento on behalf of the Sabha.

Inter-State festival

The Dakshina Bharatha Sangita Prachara Sabha, Trivandrum, with the cooperation of Gana Bharathi, Mysore held the third Inter-State Music and Dance festival and conference at Mysore between the 7th and 13th of December. It may be recalled that the first and second such conferences were held at Madras and Trivandrum earlier this year. The next venue

chosen is Hyderabad. The participants, both in respect of the academic sessions and the evening concerts, were drawn from the four southern states.

Academy awards

Pandit Basavaraj Rajguru, a leading Hindusthani vocalist of Karnataka and Mr. M. R. Ranganatha Rao of the 'Ranga Puththali' puppet troupe are amongst the recipients of the Central Sangit Natak Academy awards this year. The latter has to its credit the continuation of an ancient folk art of Karnataka with a difference. The heavy wooden dolls are more than a century old and are made of a special kind of wood. They are manipulated with the help of thin strong iron rods fixed to the head-bands of the men behind the curtain and joined at the neck, elbows and wrists of the dolls. The eyeballs made of Papier-mache also move. The total effect is very convincing and artistic, with delightful vocal and instru-

mental music and dialogues rendered by the team members, who are all amateurs and are devoted to the art as a labour of love.

Death of a doyen

In the death of the veteran H. Puthacar, Karnataka has lost one of its senior-most mridanga vidwans. He was very popular and had trained a very large number of students in percussion instruments. The foremost amongst his disciples is his only son H.P. Ramachar, the popular mridangam and Kanjira player.

Music circles in this part of the country are happy over the fact that many of its budding artistes have been invited to participate in the various art festivals being held in Madras during December 1981, thus providing them with an opportunity to get wider recognition and publicity.

BOOK REVIEWS

Javalis by Thanjavoor Chinniah-Edited by Thanjavoor K. P. Kittappa-Published by Kum. Padmini Rao, at Ponniah Natya Shala, Middle School Road, V.V. Puram Bangalore-4. Price Rs. 8-50.

Chinniah, the eldest of the Tanjore Quartet, composed many dance compositions which he dedicated to his patron, Sri Chamaraja Wodeyar, the then Ruler of the former State of Mysore and his patron deity Sri Chamundeswari. It is in the fitness of things that K. P. Kittappa Pillai, a descendant of Chinniah and grandson of Pandanallur Meenakshi-

sundaram Pillay, should have passed on this rich tradition to posterity through the above publication. It contains 30 JAVALIS, the text rightly printed in Telugu to avoid mispronunciation, but the Swara-Sahitya is printed in Tamil to ensure its utility to the Tamil-knowing art lovers. This work includes some popular pieces like those in the ragas Pharas, Kedaragowla, Atana, Kanada and Todi (Swar padam). The doyen of Carnatic music, Dr. Semmangudi Srinivasa Iyer, has written a Foreword.

T. B. N.

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Book Reviews

SRI MUTHUSWAMI DIKSHITA CARITAM-MAHĀKĀVYAM (SANSKRIT) By Dr. V. Raghavan, Pp. 10, 46, 186, 15. 8 Plates—Copies available with Mrs. Sarada Raghavan, 11, Karpagambal Nagar, Madras-4. (Phone No. 71149). Price Rs. 30/-.

This is a unique Sanskrit mahākāvya on the life and musical attainments of the great upāsaka and composer of songs exclusively in Sanskrit, Śrī Muthuswāmi Dikshitar; it is in 17 cantos and 1039 verses. The author of this kāvya is the well-known savant, Dr. V. Raghavan, an authority on Saṅgita and Sanskrit research. The late Dr. V. Raghavan was a many-faceted personality, which includes his poetic skill of a high order. He has to his credit allegorical, short and full-length plays and minor poems (khaṇḍa-kāvyas) composed in beautiful Sanskrit. The present Kāvya reveals his best poetic skill, as also his painstaking authentic research of more than three decades on Muthuswami Dikshitar.

The poem begins with the description of Tiruvārūr and its temples, the holy place of birth of both the nāyaka of the poem, Muthuswami Dikshitar, and the author Dr. V. Raghavan. With this background the author takes up the life of Dikshitar. First about his father, Ramaswami Dikshitar, a person steeped in Vedic tradition, and a leading, versatile, masterly and venturesome composer in the pre-trinity period of Karnatic music (cantos II, III). Muthuswami is born to him by the grace of Muddu Kumāra at Vaidyesvarankoil at Tanjore. It was the day of the Vasanta Festival of God Tyagaraja and under the constellation Krittika associated with Kumara. Describing the birth of Dikshitar the poet says that the moment the child

was born, the lilting strains of the Ajapā-Hamsa-Naṭana at the Vasantotsava of Tyagaraja, fell on his ears, and imparted to him, as it were, the māntric initiation into the knowledge of the eternal, (IV. 15).

महीतलस्पर्शनिमेष एव त-

च्छिशोःसुपुण्यस्य पपात कर्णयोः ।

स हंसनाट्यध्वनिर्यश्चरालयात्

समुज्जिहामः परमोपदेशवत् ॥

Then is related the early life of Dikshitar, his training in Saṅgita and Sahitya, Manali Muthukrishna Mudaliar extending his patronage to Dikshitar's family (Cantos V to VII) and Dikshitar's initiation under Chidambaranatha Yogi (Canto VIII). The yogi opened out new vistas to the young curious student, and initiated him into the secrets of music and esoteric knowledge,

After this training Dikshitar's movements were on the plan of those of the Tamil saints, the Nayanmars, Alwars, Arunagiri and others. His life was a long, unbroken series of pilgrimages to all the important sthalas throughout South India (Cantos VIII to XVII). His glorious praise of the various deities is a veritable mine of information on the deities and the sthalas.

All these domestic and musical details are described by Dr. Raghavan in elegant poetry,

interlacing his verses with the very expression of Dikshitar. More than one hundred songs of Dikshitar are thus exposed to the reader with all necessary details and comments. The poet has used about 30 metres, including rare ones like Madalekha, Pramāṇikā, Pañcā-mara and Citralekhā. The guṇa of *Prasāda* or perspicuity is evident throughout the kāvya. Apart from its poetic merits, the Kāvya incorporates many facts in the history of South Indian music which Dr. Raghavan has himself unearthed in the course of his research and it is invaluable as a repository of the tradition and culture of South India at its best. The Kāvya has deservedly earned the title 'Kavī-kokila' for the author from the renowned aesthete and Peethadhipati of Kanchi Kamakoti Matha, Jagadguru Sri Chandrasekharendra Saraswati Swamigal.

Although the major part of the Kāvya was composed in the early fifties, it could not see the light of the day during the lifetime of the author due to various reasons, including the author's wonted revision and addition of materials. Thanks to the devoted efforts of the members of Dr. Raghavan's family and his student and collaborator Dr. S. S. Janaki, the Kāvya has now been published; it was released on the first death anniversary of Dr. Raghavan on 5th April 1980. No better homage to the great savant can be thought of

Besides the delectable Kāvya the work carries laudatory blessings of the two Jagadgurus of Kanchi, Dr. Raghavan's own praise of the two āchāryas together (Dvandva-Shaṭkam), a Śabdham (Dance-Composition) on Muthuswami Dikshitar and a dedication (grantha-samarpaṇam), as also Sri T. L. Venkatarāma Iyer's felicitous appreciation of the Kāvya. At the gracious command of the Senior Acharya of Kamakoti Pitha informative articles in English and Tamil by Dr. Raghavan

himself have been added. The eight Plates, metrical analysis of verses, Index of Dikshitar's songs occurring in the Kāvya, and subject-Index, add to the usefulness of the book. The block of Dikshitar on the cover is from a rare picture of the music composer that Dr. Raghavan possessed. M/S. Ramani Brothers Printers are to be congratulated on the neat execution of the work.

This pioneering biographical Kāvya on the great musical composer is sure to be welcomed by all lovers and researchers of South Indian culture and musical traditions.

DR. S. S. JANAKI

GREAT MASTERS OF HINDUSTHANI MUSIC (ENGLISH) By Smt. Susheela Misra, pp. 180. Hem Publishers Ltd., C-123, Greater Kailash, New Delhi-110048. Price Rs. 60/-.

This book offers no new fare; the facts given here can be collected from other and more erudite sources. Yet, Susheela Misra's portraits of 26 great masters of Hindustani Music are written with such sincerity and emotional feeling that once one starts reading the book, it is virtually impossible to stop. Starting from Amir Khusrau, Tansen, and Swami Haridas, Mrs. Misra ends her portraits with Amir Khan and Begum Akhtar. None of these masters are alive today, but through Mrs. Misra's pen they seem to spring alive again. Her language is free of any trace of self consciousness and pedantry (not surprisingly one discovered her an M. A. in English Literature on the back flap), and her ability to conjure up the total vision of musical personalities from a few facts and a few anecdotes is something other musicologists would do well to imbibe.

Of all the portraits she draws, there are two that stand out in my opinion: Nawab Wajid Ali Shah's and Begum Akhtar's. Their appeal

to Mrs. Misra (and me) may be that being a Lucknowite herself, these personalities symbolise to her what was the best of the Oudh culture. Be that as it may, her portrait of Wajid Ali Shah has been written with a great deal of sympathy and appreciation of this great dilettante king's contributions to the cause of Hindustani music. The piece is woven around a thumri that few of us know to be his,—"Babul mora naihar chooto jaay", which is said to have been composed by him when he was deported by the British from his beloved Kaisarbagh Bara-dari to Calcutta. In this brief pen-picture, Mrs. Misra's Wajid Ali Shah comes out vibrantly alive.

Similarly, her moving piece on Begum Akhtar is more than a tribute from one Lucknowite to another. It is a graphic picture of this charming singer. "She brought to her singing a bubbling effervescence", writes Mrs. Misra, and in this short tribute she has somehow managed to capture this champagne quality. Her pices on Amir Khan, Vishnu Digambar Paluskar, Chaturpandit Bhatkhande and Omkarnath Thakur have a tone of sober, respectful awe that mirrors their overpowering stature. In each of these portraits, Mrs. Misra writes not only with an awareness of historical facts but also from the depths of her own experience.

As a distinguished member of the AIR Staff at Lucknow, she has had occasion to hear and know several of these personalities. Her writing is a delightful blend of objective and subjective assessment that brings out the best aspects of the personality written about as well as the writer's own.

An enjoyable reading experience and a book to be savoured and cherished.

SMT. IRA PANDE
Courtesy: *The Tribune*

OBITUARY

Gajanan Shankar Tadey, Lecturer and Head of the Department of Tabla at the I.K.S. University, Khairagarh, died of cerebral hemorrhage at 10 a.m. on 19th December 1981 at the Bhilai Hospital. He was 48 years old.

The campus is quiet. The atmosphere is stunningly serene. The lively, humane, ever-jubilant Tabla maestro, Tadey, is dead, leaving behind his young wife, Leela, and two sons, Ankur and Anuj—five and three.

Born on 9th December 1933, Gajanan Tadey had his early training in Tabla at Nagpur from Shri Kolabajee Pimpalghare and from Ustad Jahangir Khan of Indore. His thirst for knowledge was never quenched fully. The more he learnt, the more it grew. He took every opportunity to develop the art from various maestros like Pt. Shamta Prasad (Gudai Maharaj), Shankar Ghosh, Nikhil Ghosh, Ustad Ahmed Jan Thirakawa, Kishan Maharaj and so on. He was ever eager to meet artists, discuss, learn and broaden the horizons of music: Apart from his keen interest and proficiency in Tabla, he was equally at home in vocal music. He broadcast Sugam Sangeet too.

He did his M.A. in Economics (1963), Politics (1968) from Jabalpur University. He passed Vadya Visharad of Bhatkhande Vidya-peeth, Lucknow (Samvat 2013)—I Division, *M. Mus.* (Tabla)—I Division—1969 from A. B. Gandharva Mandal Mahavidyalaya, Bombay; and *B. Mus* (Vocal)—I Div. in 1969 from Prayag Sangeet Samiti, Allahabad.

He stood first in the All India AIR Music Competition and the First Youth Festival at

Delhi. He took part in all major Music Festivals and AIR Music Conferences accompanying artists of prominence. He was invited as a delegate along with his colleague Shri Roop Kumar Soni, at an Educational Conference at Sri Lanka in 1980.

He was first selected as Lecturer (Tabla) at the IKS University in 1958 by the first Vice Chancellor—Shri S. N. Ratanjankar, but he declined the offer to complete his studies. He was on the staff of Hounse Science College, Jabalpur, since its inception. He joined this University in 1972 as Asst. Lecturer (Tabla) and became Lecturer and Head of the Department in 1973, which position he continued to hold till the end. Among his prominent students of Tabla at this University, are

Mukund Bhale, Jawahar Nayak, Bharat Patel, Jamna Patel and others.

Gajanan Tadey's demise at this young age is a great loss to the University, scores of artists and admirers—colleagues and friends like Vasant S. Ranade, Roon Kumar Soni and others, apart from being an irreparable loss to his family members.

The world of music has lost a rare gem who was equally at home at the instrument and other disciplines, society a friend and the University Campus, a lively ever-alert member who had a smile to one and all.

HEMLATA ANJANEYLU,
IKS University,
Khairagarh, (M.P.).

— * —

Dr. T. Balasaraswathi's Presidential Address

AT THE

49th Conference of the Indian Fine Arts Society, Madras.

மகாகனம் பொருந்திய தமிழ்நாடு ஆளுநர் அவர்களுக்கும், நிறுவனத்தின் தலைமையாளர் திரு. எம்பெருமானார் அவர்களுக்கும், நிறுவனத்தின் அங்கத்தினர்களுக்கும், இங்கு கூடியிருக்கும் ரஸிகப் பெருமக்களுக்கும் எனது மனமார்ந்த நன்றியுடன் கூடிய வணக்கம்.

இவ்வாண்டின் தலைமைப் பொறுப்பை எனக்கு வழங்கியுள்ள இந்தியன் பைன் ஆர்ட்ஸ் சொஸைடிக்கு மீண்டும் என் நன்றியைத் தெரிவித்து கொள்கிறேன். தனது பொன் விழாவை நோக்கி வெற்றி நடை போடும் இந்த உயரிய கலை நிறுவனமானது நமது கந்தர்வ வேதத்திற்கு ஆற்றிவரும் சிறப்புப் பணி மேன்மேலும் பொலிவுபெற வாழ்த்துகிறேன். கலைத் தொண்டு புரிந்து கொண்டிருந்த காலத்தில், இந்நிறுவனத்தார் எனக்கு 1932 அல்லது 1933-இல் “கான சரஸ்வதி” என்ற பட்டத்தை வழங்கி உள்ளனர். மீண்டும் எனது கலைத் தொண்டை நிறுவனத்தினர் ஆமோதித்து, இவ்விழாவிற்கு தலைமை தாங்க தேர்ந்தெடுத்தது என்னுடைய மூதாதையாரைச் சாரும் என்பதை தாழ்மையுடன் தெரிவித்துக் கொள்கிறேன்.

பட்டம் பெறுவதிலோ, பேச்சு நிகழ்த்துவதிலோ சற்றும் நாட்டமில்லை. ஆயினும் நம் நாட்டின் கலா ஸ்தாபனங்களில் முக்கியமானதோர் இடம் பெற்றுள்ள சொஸைடியினர் அன்புக் கட்டளை பிறப்பித்தபொழுது அதை மறுப்பது மரியாதையல்ல என்பதாலேயே இன்று உங்கள் முன் நின்று உரையாற்றுகிறேன்.

கலை விமர்சனத்தின் கருத்து

பேசித்தானாக வேண்டும் என்று வந்துவிட்ட பின் என் மனதில் தீவிரமாக இருக்கும் சில கருத்துக்களை வெளியிட்டு உங்களுடைய தீர்ப்புக்கு வைக்கலாம் எனத் துணிகிறேன். உரைகளும், பேச்சுக்களும் நிகழ்த்தும்போது குற்றங்கள் இருப்பின், குற்றத்தை நீக்கி குணங்களை ஏற்று, கேட்பவர்கள் அவரவர்கள் அறிவுக்கும் மனதிற்கும் பொருந்துமாறு நடைமுறையில் வைத்துக் கொள்வதுதான் உலகநீதி. என் மனத்தை வருத்தும் சில விஷயங்களை ஆற்றிக் கொள்ள வழிபிறக்குமா என்பதே இவற்றை நான் கூறுவதற்குக் காரணமேயன்றி, மாற்றாரின் மனத்திற்கு வருத்தம் உண்டாக்குவதல்ல. இவ்விதம் மாற்று கருத்து கொண்டவர்களும் அவர்கள் கோணத்தில் ஏதோ சில நியாயங்களைக் கொண்டுதான் அவ்வாறு கருதுகிறார்கள் என்பதை நான் புரிந்து கொள்ளாமல் இல்லை. இந்நிலையில் எனக்கு நியாயமாகப்படுவதை அவர்களுக்கும் இந்த சபையோருக்கும் முன்னே சபாபதியான நடராஜ பெருமானின் சன்னிதானத்திலேயே சமர்ப்பணம் செய்யும் உணர்வோடு எடுத்துக் கூறுகிறேன்.

தொன்றுதொட்டு வந்துள்ள நம்முடைய ஆடற்கலை நாள்தோறும் அபிவிருத்தியாக வேண்டும் என்ற ஆசை தற்போது எல்லோரிடமும் பரவி வருகிறது. இதற்கு அடையாளமாகவே தினந்தோறும் ஓர் அரங்கேற்றம் நிகழ்வதை காண்கிறோம். மிக்க மகிழ்ச்சி. அரங்கேற்றம் இளம் நடனமணியைப் பெரியவர்கள் வாழ்த்திப் பேசுகிறார்கள். பத்திரிகைகள் சிலா கிறும் இளம் நடனமணியைப் பெரியவர்கள் வாழ்த்திப் பேசுகிறார்கள். பத்திரிகைகள் சிலா கித்து எழுதுகின்றன. தட்டிக் கொடுத்தே உற்சாகப் படுத்த வேண்டும் என்ற அடிப்படையில் இது நியாயமாகத் தெரியலாம். ஆயினும் தற்போது இதில் உலகம் மிகையாகவே செல்கிறது என்பது என் அபிப்பிராயம்? கலையின் அபிவிருத்தியையே லட்சியமாகக் கொண்டு அதன் பொருட்டு கலையைப் பயிப்பவரின் யோக்கியதாம்சங்களைப் போற்றி உற்சாகப்படுத்துவது நல்லதுதான். ஆனால் இப்படி கலையிடமே கருத்து உள்ள போது அதை அப்பியஸிப் பவரின் தவறுகளை உன்னிப்பாகக் கவனித்து அவற்றை எடுத்துப் கூறி திருத்த வேண்டியது முக்கியமான கடமையாகிறது. சிலாகிப்பு என்பது கலையைப்பயிலும் தனி நபருக்கு மட்டுமே பெருமை சேர்கிறது. தவறுகளைக் கூறுவதுதான் கலையின் பெருமை குறையாமல் காப்பது. தற்காலத்தில் சிலாகிப்பே அதிகமாகியிருப்பதால், கலையின் தரத்தைக் காக்க வேண்டிய பணியில் பெரும் நலிவே ஏற்பட்டுள்ளது என அஞ்சுகிறேன்.

இதில் இன்றொரு விசித்திரமும் காண்கிறோம். முன்னுக்கு வரவேண்டியவர்களைத் திருத்தும் பொருட்டு விமர்சனம் செய்ய தவறுவது ஒரு பக்கம். மற்றொரு பக்கம் முன்னுக்கு வந்தவர்களை தங்களது சாமர்த்தியத்தை எல்லாம் காட்டித் தோண்டித் துருவி, தப்பு கண்டு பிடித்து விமரிசித்து அவர்கள் புண்பட செய்வதில் மகிழும் விமரிசகர்களும் இருக்கிறார்கள். இவர்கள் நகைச்சுவை என்று நினைத்து கேலி செய்து எழுதுவது, வாசகர்களுக்குச் சிரிப்பூட்டும் போது, கலையைத் தொழிலாகக் கொண்ட கலைஞருக்கு எவ்வளவு மனவேதனை அளிக்கிறது, எவ்வாறு அவர்களைப் பாதிக்கிறது ஒன்பதை இவர்களுக்கு எடுத்துச் சொல்வார் யாரும் இல்லாதது பரிதாபத்திற்குரியதே ஆகும். இவ்விஷயம் ஒருபுறமிருக்க. தேர்ச்சிபெற வேண்டிய “நடி” க்குத் திரும்புவோம்.

கலையின் வளர்ச்சி பிரமுகர்களின் கடமை

புகழ் என்பது ஒரு மோஹினி. அது அழகாகத்தானிருக்கும். சிறு வயதில் ஒரு குழந்தைக்கு ஊக்கமளித்து உற்சாகப்படுத்தத்தான் வேண்டும். சந்தேகமே இல்லை. ஆயினும் இதனால் இக்குழந்தை தற்பெருமை பெற்று இனி முன்னேற அவசியமில்லை என்றெண்ணி தேக்கநிலை அடையும்படி செய்துவிடக் கூடாது. இது அந்த நடிக்கும் நல்லதல்ல. கலைக்கும் நல்லதே இல்லை. “கற்றது கைம்மண் அளவு கல்லாதது உலகளவு” என்று கலைமடந்தை யான சரஸ்வதி தேவியே அடக்கமுடன் நினைக்கிறாள் என்பர். இதற்கு மாறாக, தேர்ச்சி பெறும் முன்னரே புகழ்மலை குட்டினால், தனக்கு தெரியாததில்லை என்ற அகங்காரமும், தானே மனம் போனபடி என்ன வேண்டுமானாலும் புதுமைகள் செய்யலாம் என்ற துணிச்சலும் பிறக்கவே வழி செய்தாகிறது. எனவே பெற்றோர்களும், குருமார்களும் இப்படிப்பட்ட புகழ் மொழிகளுக்காக பிரமுகர்களையும், பத்திரிகைக்காரர்களையும் தேடிப் போவதைக் குறைத்துக் கொண்டு, கலை வளரவும் தங்களது குழந்தை அல்லது சிஷ்யை உண்மைக் கலைஞராக வளரவும் உதவிபுரிய வேண்டுமென்று பிரார்த்தித்துக் கொள்கிறேன்.

பெற்ற பாசம் என்பது தனி. எனவே இவ்விஷயத்தில் குருமார்கள் வெகு கண்டிப்பாக இருக்க வேண்டுகிறேன். இவ்வாறு நான் சொல்வதை தயவு செய்து தவறாக எண்ணலாகாது.

கலை வளர வேண்டும் என்ற ஒரே விசாரத்தில்தான் சொல்கிறேன். என்னை, என் குரு உயர் திரு கந்தப்பாப்பிள்ளை அவர்கள் எப்படி வளர்த்து உருவாக்கி விட்டார்கள் என்பதை நினைத்தே இதைச் சொல்கிறேன். இன்று பாலஸரஸ்வதி என்றால் ஏதோ கொஞ்சம் தெரிந்த வள் என்று நினைத்து உலகமும் இந்த ஸொஸைட்டி போன்ற நிறுவனங்களும் கௌரவிக் கின்றன என்றால் அதற்குக் காரணம் என் குரு எனக்குப் போதித்த நடனக் கலைப் பத்ததி மட்டுமல்ல, அதை நான் கற்றுக்கொள்கிறபோதே அதனால் வரும் புகழுக்கு நான் அஞ்சவும் அதில் நான் செய்த தப்புகளுக்காக கண்டனத்தை மனமார ஏற்கவும் கூட அவர் கற்றுக் கொடுத்ததுதான் காரணம்.

கச்சேரி முடிந்ததும் ரஸிகர்கள் என்னைப் பாராட்ட வந்த அந்த பாராட்டு மொழிகளைக் கேட்டு எனக்கு எங்கே மண்டை கனம் ஏறிவிடுமோ என்று பயந்து என் குரு எவ்வளவு சீக்கிரம் கச்சேரி ஸ்தலத்தை விட்டு புறப்பட முடியுமோ அவ்வளவு சீக்கிரம் கிளம்பச் செய்து விடுவார். வீட்டுக்குப் போய் வீட்டுப் பெரியவர்களும் சிலாகிக்கவும் விடாமல் தம் கண்காணிப் பிலேயே வைத்துக் கொள்வார்

என் குருவின் நேர்மை

மறுநாள் நான் என்ன செய்யவேண்டும் தெரியுமா! முதல்நாள் கச்சேரியில் செய்த தப்பிதங்களை எல்லாம் ஒன்று விடாமல் நினைவிற்குக் கொண்டு வந்து, செய்த தவறு என்ன என்று சொல்வதோடு, சரியான முறையில் செய்திருக்கவேண்டியது எப்படி என்பதையும் ஆடிப் பாடி காட்டவேண்டும்.

அப்போதெல்லாம் எனக்கே அலுப்பும் ஆயாசமுமாகத் தானிருந்தது. ஆனால் பிறகு தான் நாளுக்குநாள் கலை மெருகேறி மெருகேறி எனக்கே ஆத்ம திருப்தி உண்டாகத் தொடங்கியதிலிருந்தும் என் குருநாதரின் கட்டுப்பாட்டையும் மீறிப் பாராட்டுடன் (முக்கியமாக பத்திரிகைகள் வாயிலாக) ஏகோபித்து வர ஆரம்பித்ததிலிருந்தும் அவரது வெளிக்கடுமை உண்மையில் எனக்கு எப்பேர்ப்பட்ட பெரு நன்மையையும் பேரனுபவத்தையும் தந்திருக்கிறது என்று புரிந்து கொண்டேன். ஆனால் குருவின் வாக்கில் ஒரு “சபாஷ்” வராதா என்ற தாபம் மாத்திரம் இருக்கத்தான் செய்தது.

பல ஆண்டுகளுக்குப் பிறகு அவரைப் பற்றி பத்திரிகை ஒன்றில் ஒரு கட்டுரை வந்திருந்தது. உடல் நலிந்து தமது அந்திமதசையில் இருந்த அவருக்கு நானே அக்கட்டுரையைப் படித்துக் காட்டவேண்டியிருந்தது. அதில் ஒரு இடத்தைப் படித்தபோது எனக்கு ஸ்பந்த நாதியும் ஒடுங்கிவிட்டது. என்னைப்பற்றி ஏதோ புகழ்ச்சியாகக் குறிப்பிட்டு இப்படிப்பட்ட பாலாதான் அன்னாரின் பிரதம சிஷ்யை என்று அக்கட்டுரையில் கண்டிருந்ததையும் நானே படித்துவிட்டு நாக்கு வற்றிட அப்படி நிறுத்திக் கொண்டுவிட்டேன். உடனேகுருநாதர் பரிவொழுது “என் பாலநாகம்மா பயந்து நிறுத்திவிட்டேன், என் பிரதம சிஷ்யை, கடைசி சிஷ்யை எல்லாமே நீதான்” என்றார். கடுசொல்லில் வறுபடப் போகிறோம் என்று நடுங்கிய எனக்கு அம்ருத வர்ஷமாகவே இருந்தது அந்த வார்த்தைகள். கோடி “சபாஷ்” போடுவதற்கு மேற்பட்ட இத்தகைய உள் திருப்தியை அனுபவித்துக்கொண்டேதான் இதுவரை என்னை பிரீதி செய்வதை விடக் கலையைக் காப்பாற்ற வேண்டும் என்று குருநாதர் தமக்குக் கெட்ட பெயர் வருவதையும் பொருட்படுத்த

தாமல் கண்டிப்பும் கட்டுப் பாடுமாக இருந்திருக்கிறார் என்ற உண்மையை அந்த விநாடிதான் உணர்ந்து உருகினேன்.

சுதந்திரயுகமான தற்காலத்தில் என் குருநாதரைப் போல் கடும் நெறிகளை மேற்கொள்வது இயலாதுதான்.

குருநாதரைப் போலவேதான் எங்கள் குல முதல்வி. அவளுடைய வழி பிறந்ததே எங்கள் பூர்வ ஜன்ம பாக்யமே. அப்படிப்பட்ட என் பாட்டியாரும் நாங்கள் குற்றம் குறையின்றி எங்கள் வித்தையை அப்பியஸிக்க வேண்டும் என்பதில் வெகு கண்டிப்புக் காட்டினார்.

குல வழிபாடு

பாட்டியாரோ உட்காரவிடமாட்டாள். எப்பொழுதும் ஸாதகம் செய்து கொண்டு தானிருக்கவேண்டும். யூனிவர்ஸிட்யில் வருஷத்துக்கு ஒருமுறை பரிஷை எழுதி பாஸ் பண்ணுகிற மாதிரி இல்லை இது. தினமும் பரிஷை: அன்றன்றைக்கும் பாஸ் பண்ண வேண்டும் என்பது அவள் எங்கள் மனதில் ஆழ பதிவித்த பாடமாகும். எங்களை சிறிதும் சோம்பியிருக்க விடமாட்டாள். பகலில் படுக்க விடவேமாட்டாள். கலைத்தேர்ச்சிக்காக தேக சௌக்கியங்களைத் தியாகம் செய்தே தீரவேண்டும் என்று தீர்மானமாக விதித்து வந்தாள்.

பாட்டியாருக்குப் பார்வை மிகவும் மங்கிவிட்ட காலம். அப்போது கூட பகல் நேரங்களில் அவள் ஏதாவது கேட்டால் நான் பதில் சொல்லும்போது குரல் தரையை ஒட்டிய இடத்திலிருந்து வருவதைத் தன் புத்தி ஸ்கூலுமத்தால் புரிந்து கொண்டு, நான் உட்காராமல் படுத்துக்கொண்டேனென்று தெரிந்துகொண்டு விடுவாள். அம்மாதிரி சந்தர்ப்பங்களில் அவள் சொல்வது இப்போதும் என் காதில் ஒலிக்கிறது. நேராக ஒன்றும் கண்டித்து சொல்ல மாட்டாள். “வித்யாதுராணம் நஸுகம் நநித்ரா” என்ற ஒரு வசனத்தைத் தூக்கிப் போடுவாள். அதுவே சவுக்கடிக்கு மேலாக என்னை சொடுக்கிவிட்டுவிடும்.

எனவே வித்யார்த்திகள் நன்றாக உழைத்துக் கலையின் சகல அம்சங்களிலும் பிழையறத் தேர்ச்சி பெறுவதில் அக்கறை செலுத்த வேண்டும், புகழுக்காக படுகிற முயற்சியை உழைப்பிற்காக உபயோகித்தால் கலையின் தூய்மையைக் காப்பாற்றியதாகும்.

சபையோருக்கு வேண்டுகோள்

இதுவரை நான் சொன்னதையும்விட வருந்தத்தக்க ஒரு அத்தியாயத்தையும் விண்ணப்பித்துக்கொள்ள முற்படுகிறேன் தாக்குறைவான இவ்விஷயத்தைப் பொதுச்சபையில் சொல்வதா என்று ஒரு புறம் தோன்றினாலும் பொதுச்சபையில் சொன்னால் இத்தற்கு தீர்வு பிறப்பதற்கில்லை என்பதால் சொல்லத் துணிகிறேன். நடனக்கலை பற்றி தெரிந்த அல்லது தெரியாத பிரமுகர்களும் பத்திரிகை விமர்சகர்களும் இப்படி ஒரு இளம் “நடி” (Nati)-க்கும் புகழாரம் சூட்டுவதற்குக் காரணங்கள் என்ன என்று பார்க்கும்போது அநேகமாக அந்த “நடி” ஒரு பெரிய செல்வாக்குள்ளவரின் பெண்ணாக இருப்பதும் ஒரு காரணம் என்று தோன்றுகிறது. நடையின் பெற்றோர்களுடைய செல்வாக்கு சக்திகரமாக செயல்படுகிற

அம்சம் ஒன்று இந்த அத்தியாயத்தில் வருகிறது. அதைச் சொல்வதற்குதான் தயக்கத்தை மீறி துணியை வரவழைத்துக் கொள்ள வேண்டியிருக்கிறது. அதாவது சுற்றி வளைக்காமல் சொன்னால், ஒரு சபாவில் ஒரு “நடி” கச்சேரி பெறுவதற்கே பெற்றோரின் அந்தஸ்து, பதவி, பணவசதி முதலியனதான் பெருமளவுக்கு வழி செய்வதாக கருதப்படுகிறது. நன்றாக தெரிந்ததால் சொல்கிறேன். பெரிய மனுஷ்யாள் வீட்டுப் பெண்ணுக்குக் கச்சேரி கொடுப்பதால் ஒரு சபாவிற்கு மறைமுகமாக சில நன்மைகள் உண்டாகின்றன என்பதோடு மட்டுமல்லாமல், நேராகவே அவர்கள் நிதி உதவி செய்து தங்கள் வீட்டுக் குழந்தையின் கச்சேரிக்கு ஏற்பாடு செய்து கொள்ளும் அளவுக்கு இன்று துரத்தசை ஏற்பட்டிருக்கிறது. ஸரஸ்வதி ஆலயங்களாக இருக்க வேண்டிய சபாக்கள், தனலக்ஷியின் கேளிக்கை ஸ்தலங்களாக உருக்குலையும் இந்த அநீதத்துக்கு பரிகாரம் காணும் வரையில் நாம் கலையைப் பற்றியும் கலாசார வளர்ச்சி பற்றியும் பேசுவதெல்லாம் கேலிக்கூத்து என்றே நினைக்கிறேன். கலைத்துறையில் லஞ்சம் என்றால் பின்னர் பண்பாட்டைக் காப்பது எப்படி?

இதிலே கிளையாகப் பிரியும் இன்னொரு விஷயம் இவ்விதம் செல்வத்தாலும் செல்வாக் காலும் சக்திபெற்றவர்களுக்கு தான் சபாக்கள் இடம் கொடுக்க முடிகிறது. மற்றவர்கள் என்னதான் கலைத்தேர்ச்சி பெற்றிருப்பினும் சபாக்களில் கச்சேரி பெற முடிவதில்லை குடத்து விளக்காக இருந்து குடத்துக்குள்ளேயே அணைந்துவிடும் பரிதாபமான கதை ஆகிறது. அப்படியாவது சபாக்கள் குன்றின் மேல் தூக்கி வைத்த “செல்விகள்” மேலும் மேலும் கலையில் முன்னேறிட நீண்ட காலம் கலை ஒளியைப் பரப்பி வருகிறார்களா என்று பார்த்தோமானால், துரதிருஷ்டவசமாக பெரும்பாலும் இப்படி நடப்பதில்லை. அநேகமாக இந்த பெரிய மனுஷ்யர்கள் வீட்டுக் குழந்தைகளுக்கு நாட்டியம் ஒரு hobby (ஹாபி) ஆகத்தான் இருக்கிறது.

கலைத் தகுதி ஒன்றை மட்டும் வைத்து கச்சேரிகள் கொடுக்கும் காலம் வருவதற்கு எல்லோரும் ஒத்துழைக்கக் கோருகிறேன். பிரமுகர்களும் பத்திரிகைக் காரர்களும் இவ்விஷயத்தில் அழுத்தமாகப் பேசியும் எழுதியும் நிலைமையை மாற்ற உதவி புரிய வேண்டுமென்று கலைத் தெய்வத்தின் முன்னிலையில் வேண்டிக்கொள்கிறேன். இதுவரை நடனக்கலை பயில்பவரைப் பற்றி சொன்னேன். இனி இக்கலையைப் பற்றியும் இதை நமக்கு இன்று உள்ள உருவத்தில் அமைத்துக் கொடுத்தவர்கள் பற்றியும் சிறிது கூற பிரியப்படுகிறேன்.

நாட்டியப் பண்பு

தற்போது பரத நாட்டிய வித்யாப்யாஸத்திலும் கச்சேரி அமைப்பிலும் பின்பற்றப்படும் அலாரிப்பு, சப்தம், ஜதிஸ்வரம், வர்ணம், பதம், ஜாவளி, தில்லானா, சுலோகம் அல்லது துதிப்பாடல்கள் என்ற வரிசைக்கிரமமே ஆதி பரத சாஸ்திரக் கிரமத்தில் சேராதது என்பதாகப் புதிதாக ஒரு வாதம் உண்டாயிருக்கிறது. தற்போதைய போதனைக் கிரமத்தை சுமார் 150 ஆண்டுகளுக்கு முன் விசேஷ பரப்பியவர்களும் தஞ்சை நால்வர் எனப்படுபவர்களும்தான் திருவாளர்கள் பொன்னையா, சின்னையா, சிவானந்தம், வடிவேலு என்பவர்கள் சாஸ்திர அடிப்படையில்லாமலே ஏதோ இப்படி ஒரு பத்ததியை ஏற்படுத்தித் தந்து விட்டார்கள் என்று அவர்களைக் கண்டிப்பதைக் கேட்கிறேன். இந்த அமைப்பைத் தகர்த்து “ஒரிஜனல்” பரத சாஸ்திரப்படியே நமது நாட்டியத்தை மாற்றவேண்டும் என்று முயற்சி மேற்கொள்ளப்படு

வதைப் பார்க்கிறேன். பரதக் கலையின் லக்ஷியமான ஆத்ம நிறைவைப் பெறுவதற்காக இந்தப் புரட்சி அவசியமாகிறது என்று காரணம் சொல்லப்படுகிறது.

ஐம்பது வருஷங்களுக்கு மேலாக நாட்டியம் செய்தவன் என்ற அடிப்படையில் சொல்கிறேன். இன்று நான் என்னளவில் பிரத்தியட்சமாக ஒரு ஆன்ம நிறைவு பெற்றிருப்பதும் பல தேசங்களைச் சேர்ந்த அநேக ரஸிகர்கள் உயர்ந்த ஆத்மீகக் கலாநுபவ நிறைவு பெற்றிருப்பதாகச் சொல்வதும் உண்மையானால் இந்த நிறைவுக்கும் காரணம் பரத சாஸ்திரத்துக்கு ஸம்பந்தமில்லாததாகத் தற்போது குறை கூறப்படும் பத்திதான்—தஞ்சை நால்வர் பிரஸித்தப்படுத்திய வழிமுறைதான்.

நான் அவ்வழியிலேயே பிறழாமல் பாடுபட்டவன்தான். அதைத்தவிர வேறு புதுமைகளை புகுத்தவோ அல்லது ஆதிப் பழமையை தேடிச் செல்லும் அறிவோ திறனோ எனக்கு இல்லை என்று தெளிவாகத் தெரிவித்துக் கொள்கிறேன். பரத சாஸ்திரத்தில் கூறும் பாவ ராக, தாள நுண்ணுணர்வுகளை நான் கற்ற பத்தியில் சென்றே அநுபவித்து நிறைவு பெற முடிந்திருக்கிறது. ரஸிகர்களுக்கும் இந்த அநுபவப் பூர்த்தியைப் பெற்றுத்தர முடிந்திருக்கிறது. இப்படி நான் சொல்லிக் கொள்வதில் எனக்கு பெருமை எதுவுமே இல்லை. தற்போது வந்துள்ள பத்திக்கே நிச்சயமாக பரத சாஸ்திரம் கூறும் உத்தம சூக்ஷ்ம அநுபவங்களை அள்ளிக் கொடுக்கும் பெருமை இருக்கிறது என்பதற்காகத் தான் சொல்கிறேன்.

பாரம்பரிய அநுபவத்தின் உயர்த்தி

எப்படி என்று இனம் பிரித்துச் சொல்ல முடியாமல் ஆதியில் ஏற்பட்ட மூல சாஸ்திர தத்துவங்களை அவற்றில் சேராதது போலவும், அவற்றுக்கு மாறுபட்டது போலவும் கூட பிற்காலப் பத்திகளின் மூலமே பிரகாசிக்கும் விந்தை கலைத்துறையில் மட்டுமன்றி ஆத்மீகமான எல்லாத்துறைகளிலுமே காணப்படுகிறது. பரம வேதாந்த சாஸ்திரத்தத்துவம் என்ன என்று பார்க்கப்போனால் அதில் கோயில்கள், குளங்கள், தெய்வ மூர்த்திகள், புராணக் கதைகள், துதிகள், விழாக்கள் எதுவுமே இல்லாமல் தான் இருக்கும். ஆனால் இன்று நம் மதம் என்றாலேயே இவை அத்தனையுமாகத் தானே இருக்கின்றன. எப்படியென்று சொல்லத் தெரியாமல் இவற்றில் பெறுகிற அநுபவம்தானே முதிர்ந்து வேதாந்த ஞானமாகப் பரிணமிக்கிறது. எங்கோ, எவரோ சிலர் கோயிலும் மூர்த்தியும் உற்சவமும் இல்லாமலேயே ஞான நிறைவைப் பெற முடிகிறது என்பதால் இவை யாவுமே சாஸ்திர ஸம்மதமற்றவை. இவற்றைத் தூக்கிப் போட்டு விடவேண்டும்? என்பதா என்ன.

வேதாந்தத்துக்குப் போக வேண்டாம். கலைத்துறையிலேயே நாட்டியத்தோடு பிரிக்கவொண்ணாமல் சேர்ந்துவிட்ட இசைக்கலையைப் பார்ப்போம். இதிலும் பரதரோ, சாரங்க தேவரோ, ஸரளி வரிசை, தட்டு வரிசை, கீதம், வர்ணம், ஏன் தற்போதுள்ள பல்லவி, சரண அமைப்புக் கொண்ட கருதியையும் பற்றிக் கூடத்தான் ஏதேனும் சொல்லியிருக்கிறார்களோ? அதெல்லாம் அசாஸ்திரியம் என்பதா? ஒரு கச்சேரி என்றால் அதை வர்ணத்தில் தொடங்குவது, பிறகு ஆலாபனை, நிரவல், ஸ்வரத்துடன் சில கிருதிகள், அகன்பின் ராகம்-தானம் பல்லவி, முடிவிலே சில துக்கடாக்கள் என்று ஏற்பட்டிருக்கிற கிரமம் எந்த ஸங்கீத சாஸ்திர நூலிலும் கூறப்பட்டிருக்க வில்லையே. இது காரணமாக இந்த அமைப்பை தகர்த்து விடுவதா என்ன?

நாம் தான் புத்திசாலிகள் என்று நினைக்காமல், நம்முடைய பூர்வீகங்கள் உருவாக்கித் தந்துள்ள, பாரம்பரியங்களை அடக்கத்தோடும் பக்தியோடும் சிரத்தையோடும் அணுகினால் அவர்களும் நிரம்ப சாஸ்திர ஞானமுள்ள பெரியவர்கள் தான் என்றும், அது மட்டுமன்றி இந்த சாஸ்திர ஞானத்தையே அநுபவ ஞானமாகவும் பெற்றவர்கள் இந்த அநுபவத்தை ஸகல ஜனங்களுக்கும் பரப்புவதற்காகவே அந்த சாஸ்திரத்தில் நேராக சொல்லியிராத வழிமுறைகளையும் அதன் ஸாரத்தைக் கிரஹித்து பாய்ச்சுவதற்காக கைக் கொண்டார்கள் என்றும் தெரிந்து கொள்வோம்.

ஏறின ஏணியை உடையாதே

இன்று இந்த பத்திக்கு மேற்பட்டதாக சில அம்சங்களை மேற்கொண்டிருக்கிற மேதைகளும் இந்த போதனை கிரமத்தில் படித்து வளர்ந்தவர்கள்தான். அதாவது இம்முறைமையை இதற்கு மேற்பட்டுப் போக நினைப்பவர்களுக்கும் அதற்கான கதவைத் திறந்து விடுகிறதேயன்றி எவரையும் வளரவிடாமல் தடுத்து நிறுத்தி விடவில்லையென்று தெரிகிறது. எனவே மேலேற வேண்டிய மற்றவர்களுக்கு இந்த ஏணியை உடைத்து விடாமலிருக்க இறைவன் தான் அருளவேண்டும்.

தஞ்சை நால்வர் என்னளவில் அப்பர்—சம்பந்தர்—சுந்தரர்—மாணிக்கவாசகர் என்ற சைவ சமய நால்வர் போலவே, பரதக்கலைக்கு நான்கு மூலப் புருஷர்களாத்தான் தெரிகிறார்கள். அவர்கள் மஹா மஹானுபாவர்களுமான ஸ்ரீமுத்து ஸ்வாமி தீக்ஷிதர் அவர்களுக்கே சீடர்களாயிருந்தவர்கள். வித்யா ஸிம்மங்களான தஞ்சை நன்னாட்டு பண்டிதர்கள் இடம் கொண்ட ராஜஸ்தானில் இவர்களும் ஆஸ்தான கலைஞர்களாக இருந்திருக்கிறார்கள். இவர்களைப் போஷித்த சரபோஜி மன்னனும் நுண்கலை வித்தகன். எனவே இப்படிப்பட்டவர்கள் தாங்களாகவே ஆழமும், உள்வீடும் இல்லாத ஏதோ ஒரு ஆடல் முறையை ஏற்படுத்தி அதையே பரத நாட்டியம் என்று திரித்துப் பரப்பி விட்டார்கள் என்று சொல்வதுதான் ஆழமும் உள்வீடும் இல்லாத வாதம் என்றே என் சிற்றறிவிற்குத் தோன்றுகிறது.

பொன்னையா நால்வரின் மேன்மை

ஆலய பூஜாக்கிரமத்தை அடிப்படையாகக் கொண்டு ராஜஸ்தானில் எடுப்பாக விளங்க வேண்டும் என்ற அம்சத்தையும் கருத்தில் வைத்தே அவர்கள் இப்பத்திக்கு மெருகு ஏற்றியிருக்கிறார்கள் என்பதே என் அபிப்பிராயம். அலாரிப்பு, சப்தம், ஜதிஸ்வரம், வர்ணம், பதம் என்று போகும் இந்த பத்தியில் எப்படிப் படிப்படியாக கலைவழியே ஆத்ம மலர்ச்சி ஏற்படுகிறது என்பதை தமிழிசைச் சங்கத்தில் நான் நிகழ்த்திய தலைமை உரையில் சற்று விவரமாகவே சொல்லியிருக்கிறேன். அதுமட்டுமன்று; “நடி” யின் தேகத்துக்கும் சிரமம் தராத வகையில் இந்தவரிசை கிரமம் நுட்பமாக அமைக்கப்பட்டிருப்பதும், ஆடுகின்ற ஒவ்வொருவருக்கும் சுயமாகத் தெரியும். “அமைக்கப்பட்டிருக்கிறது” என்று நான் கூறினேனாயினும் இது செயற்கையாக வலிந்து தெய்த ஒரு ஏற்பாடு அல்ல. வெளி நாட்டார் உட்பட rapport என்னும் இதய லயம் உள்ள எல்லோரும் நம்முடைய நாட்டியக் கச்சேரியை கண்டு களிக்கும்போது தன்னியல்பாக பெறுவதாக ஆனந்தத்துடன் கூறும் ரஸா நுபவத் திருப்தியே இதற்குச் சான்றாகும்.

உயர்ந்த தத்துவம் என்பதாக மக்களுக்கு எட்டாக் கையில் உள்ள எதையோ சொல்லிக் கொண்டு, அந்த உயர்வுக்கு என்றும் உபாயமாகவே அவர்களுடைய கைக்குக் கிட்டியிருக்கும் ஸாதனத்தைப் பறித்து எறியப் பார்ப்பது எவருக்கும் நன்மை செய்யாது. கலைக்கும் ஸாதனத்தைப் பறித்து எறியப் பார்ப்பது எவருக்கும் நன்மை செய்யாது. கலைக்கும் நிச்சயம் நலன் பயக்காது. கட்டுக்கோப்பான Art-form என்ற கலாநுபத்தோடு அநுபவி களான முந்தையர் ஆக்கிக் தந்துள்ள கிரமத்தை அவர்கள் மனம் போனபடி நிலைநாட்ட வேண்டும் என்று புறப்படுவதுதான் அவரவரும் இஷ்டப்படி செய்யும் தான்தோன்றி தனத்தில் முடியும் என்று அஞ்சுகிறேன். அரை நூற்றாண்டுகளுக்குமேல் ஆடியவன் என்ற முறையில் எனக்கு இந்த விஷயத்தில் விவஸ்தையைக் காப்பாற்ற வேண்டிய கடமை இருக்கிறது என்று நடராஜப் பெருமானறிய அஞ்சுவதால் இதை எல்லாம் சொல்லுகிறேனேயன்றி, என்னுடைய இந்தப் பிராயத்தில் சர்ச்சைகளிலும் வாதம் பிரதிவாதங்களிலும் ஈடுபடுவதில் எனக்கு சற்றும் ப்ரீதி இல்லை.

நிரம்பவும் விஷயம் தெரிந்தவர்களேயாயினும் அவர்களும் தங்கள் அளவு விஷயம் தெரியாதவர்கள் நிறைவை நோக்கி செல்வதற்காக ஏற்பட்டுள்ள பத்ததிகளைத்தான் தாங் களும் பின்பற்றி காட்டி அவர்களையும் அதில் ஊக்கவேண்டுமேயன்றி, அவர்களுடைய ஈடு பாடும் நம்பிக்கையும் அந்த பத்ததியில் குறையும்படியாக செய்துவிடக்கூடாது. ஸமயாசாரம் குறித்து கீதையில் கண்ணபெருமான் கூறும் இந்த உபதேசத்துக்கு அதிகமாகக் கலைத்துறை யில் உள்ளவர்களுக்கு எதுவும் கூறத் தேவையில்லை. அவர்களே சற்று ஆலோசித்துப் பார்த் தால் தற்போது உள்ளதைவிட உயர்ந்த சாஸ்திரியமான கலையை நிலை நாட்டவேண்டும் என்ற ஆர்வத்தில் தாங்கள் தற்போதுள்ள கலை பத்ததிகளையும் கிரமங்களையும் விட்டுவிடச்சொல்வது உள்ளதை இழப்பதிலும், உள்ளதற்கும் தாழ்வான சுயேச்சைப் போக்குகளை தூண்டிவிடுவதி லும்தான் பெரும்பாலும் முடியுமேயன்றி, உள்ளதற்கும் உரியதான ஆதி ரூபத்தை அடைய உதவாது என்ற தெளிவைப் பெறுவார்கள். அந்தத் தெளிவை அவர்கள் பெறுவதற்கு கலை வாணி அருள வேண்டும் என்று பிரார்த்தித்து என் உரையை முடித்துக் கொள்கிறேன். நன்றி.

Courtesy, Dr. T. Balasaraswathi & the I. F. A. S.

“ராம உபதேசம்”

திருவையாறு. தியாகராஜரின் வீடு. தாழ்வாரத்தில் சந்தோஷமாக அமர்ந்திருந் தார், தியாகராஜர். சில பக்தர்கள் அவர்களைச் சூழ்ந்து கொண்டு பார்த்துக் கொண்டிருந் தார்கள்.

ஞான முக்தி என்ற ராமனைப் பூர்ண மாய்ப் பற்றி இருந்த நான், முழு விடுதலைப் பெற்றிந்தாலும் தேக முக்தி என்ற விடுதலையை பெறாததுதான் வயோதிகம். இது ராமன் எனக்குச் செய்த உபதேசம் என்றார் தியாகப் பிரம்மம்.

பக்தர்களுக்கு சுவாமிகள் மரணத்தைப் பற்றித்தான் குறிப்பிடுகிறார் என்றே எண்ண முடிந்தது.

அதற்குள், தியாகராஜர் மீண்டும் பேசத் தொடங்கினார்.

மரணம் விடுதலையே அல்ல, காரணம் பிரப்பு பந்தமே அல்ல. காரணம், ராமபக்தி எனக்கு மற்ற எதையுமே பற்றாத பற்று அற்ற நிரந்தர சந்தோஷம். இதையும் ராமன்தான் எனக்கு உபதேசித்தான் என்றார்.

தந்திரத்தால்

வலிமையுள்ள யானையை பிடிக்க வேண் டும், என்று, வலிமையுள்ள மனிதன் யானை யின் வலிமையைக் கொண்டு யானையைப் பிடிப்பதில்லை. யானையின் பலஹீனத்தைக் கொண்டே யானையைப் பிடிக்கிறான்.

மனிதன் கையாளுவது தந்திரம்தான். காட்டில் குழி வெட்டி, குழியின் மேல் பரப்பை தழைகளால் மூடி, யானையைப் பள்ளத்தில் வீழச் செய்கிறான். விழுந்த யானையைப் பெண் யானையைக் கொண்டோ, அல்லது பழக்கப் பட்ட யானையைக், கொண்டோ பிடித்துச் சென்று விடுகிறான்.

யானைக்கு மனிதனின் தந்திரம் தெரி வதற்கு ஞாயயில்லை.

மரணம்

அதுபோல், மரணம் மனிதனை இறைவன் அழைத்துக் கொள்ளும் தந்திரமே அல்ல ஆனால், தந்திரத்தை அறியாத யானைக்குத் தந்திரம், தன் வலிமையை விட வலிமை உள்ளதுதான்.

தியாகராஜர்: “மரணம்”, வருவது தெரியாமல் மனிதனுக்குச் சம்பவித்தால் அதன் பெயர் விபத்து. அத்தகைய முடிவு தெரியாத விபத்தும் உனக்கு வேண்டாம் என்று இதையும் ராமனே எனக்கு உபதேசித்தார் என்றார்.

பக்தர்கள், உபதேச சாரத்தை உணர்ந்த னர். மீண்டும் ராமன் சொன்னான், அதைக் கேளுங்கள் என்றார் தியாகராஜர்.

பலருக்கு, மரணம் வரும் முன் இந்திரி யங்கள் பழுதுபட்டு, மெய் மறந்து, நினை விழந்து, ஆராதித்த இறைவனையும் மறந்து பேச்சு மூச்சு தடம் மாறின பிறகே மரணம் சம்பவிக்கும்.

நினைவுடன் தப்புதல்

மரணத்திற்கு முன்னே தோன்றும் இந்த நிலைகளே ஆபத்து எனப்படும். மறதியே மனிதனுக்கு ஆபத்து என்பதால், மரணம் ஆபத்தாக மனிதனுக்குத் தெரிகிறது. ஆபத்து சம்பவித்து விடுகிறது. அதிலிருந்து அவனால் நினைவுடன் தப்ப முடியவில்லை என்பதால், முடிவிலே மனிதன் மரணத்திலிருந்தும் தப்புவதில்லை.

“என்னையே எண்ணிக் கொண்டிருந்த நீ, சாதாரண மனிதனைப் போன்று, மறதி என்ற மரண ஆபத்தில் சிக்கி என்னையும்-

மறந்து, மரணம் எய்தி விட்டால், பக்தனுக்கும் என்னை நினைவாத மனிதனுக்கும் - அதாவது உங்கள் இருவருக்கும் - வித்தியாசம் இல்லாமலே போய் விடும்.

ராமனை எனக்கும், ஆபத் சகாயன் என்ற பெயரே பொறுந்தாமல் போய் விடும்.

சமாதியின் சாரம்

செடியில் பூ வாடி, உதிருவதைப் போன்றது மரணம். பூ காயாகி, காயின் அடியிலேயே காய்ந்து பூ ஒட்டிக் கொண்டிருப்பதைப் போன்றதே சமாதி.

மாதளம் பழத்தின் அடியிலே காய்ந்த பூ ஒட்டிக் கொண்டே இருந்து பழமாகி, அது தன்னை உண்பவன் கையில் போய்ச் சேருவதைப் போன்றதே, நீ நினைவுடனேயே, நினைவை இழக்காமல், உடலை விட்டுப் பிரிந்து, வேறு நிலை அடைகிறது சமாதி ஆகும்.

“தியாகராஜா, மரணம் என்னை மறந்த நிலை. சமாதி மரணம் அல்ல. என் நினைவுடன், உடலைக் காய வைத்து, மாதளம் பழமாகின்ற மாதளம் பழம், என்ற நிலையே. அதனால்தான், பத்து நாட்களுக்கு முன்னமேயே உன் முன் தோன்றினேன்” என்று இதையும் ராமன் உபதேசித்தார், என்றார் தியாகராஜர்.

ராமன் காட்சி தருதல்

“இன்னமும் பத்துநாள் கழித்து, தியாகராஜா, நீ மரணம் எய்தி விடுவாய். மரணம் என்ற வாசகம், பக்தனை உனக்கு, சம்பவிக்கக் கூடாது என்பதால், நானே உன்முன் தோன்றி, தரிசனம் தந்து, மறதியை விலக்கி, அதாவது, என் நினைவில்லா மரணத்தை விலக்கி, என் நினைவுடன் கூடிய சமாதியில் பிரிந்து, என்னுடன் கூடிவிடு என்று சொல்லத்தான் வந்தேன்; காட்சி தந்தேன். மரணத்தை முன்னமேயே சொன்னேன்” என்றார். ராமர் இதையும் சுவாமிகள் பக்தர்களிடம் சொன்னார்கள்.

குரங்கு, ஒரு கிளையை விட்டு மற்றொரு கிளையைப் பிடிப்பது, முன்னேற்றம் என்றார் தியாகராஜர்.

ராமரை எனக்கு எதிரிலே, தனியே வைத்து, நான் வேறு, அவன் வேறு என்று பக்தனாய் வாழ்ந்த நான் துவைதிதான்.

துவைதம்

துவைதத்தையே பிடித்துக் கொண்டிருந்த குரங்காகிய தியாகராஜன், வெளியில் ராமனை விட்டு உள்ளம் என்னும் உள் வெளியில், அவனையே பிடித்துக் கொண்டு தொங்கும் குரங்காங்காகவும் மாறவேண்டும் என்று உபதேசித்தவனும் ராமன்தான், என்றார் சுவாமிகள்.

குரங்கிற்கு தாவுவது தெரிவதைப் போன்று, ராமனுக்கு எல்லாமே தெரிவதைப் போன்று, எனக்கும் எல்லாமே தெரிய வேண்டுமல்லவா?

உள்வெளியும், புறவெளியும் தெரிந்து ராமனிடம் லயிப்பதுதான் சமாதி. இரண்டும் வேறுதான், முன்னுவது ராமன் தனிதான். அத்வைதம் வேறுதான், துவைதம் வேறுதான். ராமன் வேறுதான். மரணமும் வேறுதான்.

சன்யாசம்

ஒன்றை விட்டு மற்ற ஒன்றை பற்றிக் கொள்ளுவதே சன்யாசம். பற்றை விட்டேன் என்ற அடையாளமே காவி. எனக்கு மரணம் என்ற ஆபத்தை, மறதியை, முன்கூட்டியே அறிவித்தான் ராமன்.

ராமன் தனி என்ற கொள்கையையும், குரங்கு போல் விட்டேன். நானே ராமன், வேறு எதுவுமே ராமனில்லை. இரண்டு இல்லை, நான் ஒருவனே, என்ற அத்துவைதத்தையும் குரங்கு போல் விட்டேன்.

ராமனை மாத்திரம் பிடித்துக் கொண்டு, சமாதியில் ஏறினேன். மரணம் என்ற ஆபத்தை, அதாவது மறதி வேண்டாம் என்று முன் கூட்டியே மறதியை உணர்ந்த அடையாள மாகக். காவி உடை தரித்து, சமாதி கிட்டும் பத்து நாட்களுக்கு, துறவறம், மேற்கொண்டேன்.

இறைவனின் நினைவுடன், சமாதிக்குச் செல்ல, ஆபத்தைத் தெரிந்து ஆபத்தை துறக்க, ஒரு பற்றை விட்டு மற்றொரு பற்றை ஏற்கின்ற, நல்ல துறவறத்திற்கே, ஆபத்தில் வாங்கிய சந்நியாசம், என்று பெயர். அதாவது, நான் வாங்கியது ஆபத் சன்யாசம் என்று பெயர் எடுத்தது என்றார் தியாகராஜர்.

மலை மீது காட்சி

நான், சமாதி ஆகும் பொழுது, ராமர் எனக்கு, மலைமீது காட்சி தந்தார்.

மலை மீது ஏறும் பொழுது, உச்சிக்குப், போகும் வரை, இரண்டு கால்களும், இரண்டு கைகளும், மலையை மாத்திரமே பிடித்துக் கொண்டு ஏறும். வேறு எதையும் பிடித்துக் கொள்ள ஞாயமில்லை. அப்படி வேறு எதையாவது பிடித்துக் கொண்டு ஏறினாலும், அதிகமாகக் கொண்ட பொருள், ஒரு பொறுட்டே அல்ல.

ராமனையே எண்ணி, முச்சு போகின்ற மறதியும் தெரியாமல், சமாதி ஆகவே ராமன்

எனக்கு முன்னதாகவே, மலைமீது காட்சி தந்தான், என்றார் தியாகராஜர்.

பக்தர்கள் அழுதனர். சுவாமிகள், சமாதி அடைவதற்குப் பத்து நாட்களுக்கு முன்னமேயே, ஆபத் சன்யாசம் வாங்கிக் கொண்டார்.

அன்று முதல் சமாதியில் ஆழ்ந்து, ராமனுடன் கலந்தார்.

அந்த சமயம், தியாகப் பிரம்மம் பாடிய கீர்த்தனைதான்:

... .. கிரிபை, நெல கொன்ன ராமுநி

... .. குறி தப்பக கண்டி என்ற, ஸஹானு ராகக் கீர்த்தனையாகும்.

இறைவனை உணர்ந்த ஞானிகளுக்கு ராம உபதேசம், முன்னதாகவே புரியும்.

ஓம்

ஞானி, நெருர் சதாசிவ பிரம்மேந்திரர்.

க்ருதி (முத்துஸ்வாமி தீகதீதர் இயற்றியது)

மிஸ்ராசாபு தாளம்

ராகம் நவரோஜ்
ஆரோஹணம் :- பத்நிஸரிகமப
அவரோ :- மகரிஸநிதப

பல்லவி

- 1) கா, 1 கா ரி கமா || காமகரீ || ஸா, நிஸரீக || ரிஸஸா; 1; ஸநிதா || தஸநீ,ப || த நி ஸரி ||
ஹ 1 - ஸ்தி - - || வ த - - || னா - - || ய - - || ந - - || ம் - - - || ஸ்து - ப்யம் - ||
- 2) கா, 1; க ரிக ம || காமகரீ || ஸா, நிஸரீக || ரிஸஸா; 1; ஸநிதா || த நிஸாரிஸநிதாப || த நி ஸரி ||
ஹ 1 ஸ்தி - - || வ த - - || னா - - || ய - - || ந - - || ம - - - || ஸ்து - ப்யம் - ||
- 3) கா, 1; க ம ப || கபமகாரி || ஸநிஸரிகாமக || ரிஸஸா; 1; ஸநிதா || த நிஸாரிஸநிதாப || த நி ஸரி ||
ஹ 1 ஸ்தி - - || வ - த - - || னா - - || ய - - || ந - - || ம - - - || ஸ்து - ப்யம் ||
- 1) ரிநீ || ஸாரீ || காமகரீ || ஸா, நிஸரி || ககரீ; 1 / த நிஸகரீ || ஸநிஸத || நிஸாஸரி || (ரிகா; 1; ரிகமப ||)
ஹா - 1 ட க || மய - - || மண் - ட - || பே - - || ஸிம் - ஹா - || ஸ - ன - 1 ஸ்திதாய - || (ஹ - 1 - ஸ்தி - - ||)
- 2) ரீகரிஸநீ, 1 ஸாரீ || கபமகாரி || ஸா, நிஸரி || ககரீ; 1 ரீ, பகாமரி || ஸாஸநிதா || நிஸாஸரி || (ரிகா; 1; ரிகமப ||)
ஹா - - - 1 ட க || ம - ய - - || மண் - ட - || பே - - || ஸிம் - ஹா - || ஸ - ன - 1 ஸ்திதாய - || (ஹ - 1 - ஸ்தி - - ||)

அனுபல்லவி

- 1) ஸா, 1 காரிகரிஸஸா || நிஸா || ஸநிதா தநி || பா, 1 தாநீ || ஸா || ரீரீ, க || ரிஸஸா || நிஸஸரி || ரிகா || காரிமா, ||
ஹ 1 ஸ்தி - - க்ரு - - || - த்தி || வ - - ஸ - || ன் || தரா || ரீச்சி || த ம - || ஹா - 1 - கண - || பா - 1 ய த - - ||
காமகரீ || ஸநிஸாரிக || ரிஸககரீ || ரீ ||
தஸ்வரு - 1 - - - || பா - - - 1 - ய ||
- 2) ஸா, 1 ரிகமகரிஸஸா || நிஸா || ஸநிதா ஸநி || பா, 1 தாநீ || ஸா || ரீரீ, க || ரிஸஸா || நிஸஸரி || ரிகா || காரிமா ||
ஹ 1 ஸ்தி - - க்ரு - - || - த்தி || வ - - ஸ - || ன் || தரா || ரீச்சி || த ம - || ஹா - 1 - கண - || பா - 1 ய த - - ||
காமகரீ || ஸநி ஸாரிக || ரிஸககரீ || ரீ, ஸ || ஸநிஸ || ஸநிதாநி || நி || பக || கரீக || ஸாமகாம || / ரிகஸஸ ||
தஸ்வரு - 1 - - - || பா - - - || ய ஸ || ம - ஸ்த || ப - - க்தா - || னா - க்ர || ஹா - ய || மா - யா - 1 லிங் - கித ||
ஸநிதாதக || கரீரிக || (ரிகா || ரிகமப ||)
வி - - - க்ர - 1 ஹா - ய - || (ஹ - 1 ஸ்தி - - - ||)
- தநீ || ஸாஸாகரி || ஸநிஸத || தநிநிப || / தா, 1 தநிஸா || ரீ, 1 மக காமரி || ரிஸஸா; 1 ஸநிஸா ||
கம || லோ - - - || த்ப - ல - 1 பா - - || ஸா || ங்ரு - ஸ || ச || க்ரேக்ஷ - || கா - - - - 1 ர்மு - க ||
- ஸநிதா; 1 (தகா, ரீ ||) / தகா, ரிக || கரிகமகா || கமரி || ஸஸநி || ஸாஸா, ரி || ரிகா || கரீகமா ||
வரீ - - - 1 (ஹ்ய - - ||) ஹ்ய - - க்ர || க - - தா || - - - நி || ஜவி - - 1 ஷா - - 1 னா - 1 மா - - - ||
- காமகரீ || ஸாஸநி || தா, 1 தநிநிப || / ஸஸநி || ஸகரிகரிஸநீ || ஸாரி || ரிநீ, நிஸ || / ஸநிதா; 1 தாஸநிநீ ||
துல - - 1 - ங்க - || ர || த்நா - க - || ல ஸ - 1 த - - - ர - - 1 ஸீ க || ரா - - - ம்பு || ஜா - - 1 - - - ய ||

புதா 1 நீஸா 11 நிஸகக 1 ரீரீ 11 மகம 1 காரீ 11 கமக 1 ரீ, 1 ஸா ; 11 ரி நீ 1 ஸாரீ 11 கஸா 1 / மககாமரி 11
பத 1 பங்க 11 ஜா - - 1 - ய 11 விம - 1 லா - 11 ய வி - - 1 - 11 ஸ்வோ 1 - த்ப 11 த்தி - 1 ஸ்தி - தி - - 11
ததாக்கரி 11 நிஸஸா; 11 / ஸநிதா; 1 தாஸநிநிப 11 தநிநி 1 நிதநி 11 ஸாரிகரிக 11 நிஸஸா; 11
வி ல - - 1 யா - - 11 ய - - 1 க - - ரு - 11 னா - - 1 - - ல 11 யா - - - - 1 ய - - - - 11

மத்தியமகாலம்

தநீஸரி 1 க 1 கரிகம காகரி 11 ஸஸாநிகரி 1 ஸாஸநி தநிபா 11
ஹிமாநிதன 1 யா-னபங்கஜ 11 ஹிரண்யக- 1 ர்பாயஸீ மனஸே 11

- 1) தநீஸநிஸ 1 மகாமரி 1 கமப 11 மகா கரிஸ 1, நிதா தநிநிப 11 (தநீஸரி 1 க)
உமாரமண 1 குமார குருகுஹ 11 ஸமாவனரோ 1 - ஜேஸே மஹேஸே - 11 (ஹிமாநிதன)
- 2) தநீஸநிஸ 1 மகாமரிகமப 11 ஸமாகரிஸ 1, நிதா தநிஸரி 11 (கா, 1 ; ரிகமப 11)
உமாரமண 1 குமார குருகுஹ 11 ஸமாவனரோ 1 ஜேஸே மஹேஸே - 11 (ஹ 1 - ஸ்தி - - - - 11)

தொகுத்தவர் : வீணை விதாஷி ஸ்ரீமதி கல்பகம் ஸ்வாமிநாதன்.

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